

#20
Spring 1987

USA
\$3

INSIDE "LIVE"

Backstreets

THE BOSS MAGAZINE

THE
COMPLETE
Listener's Guide to:

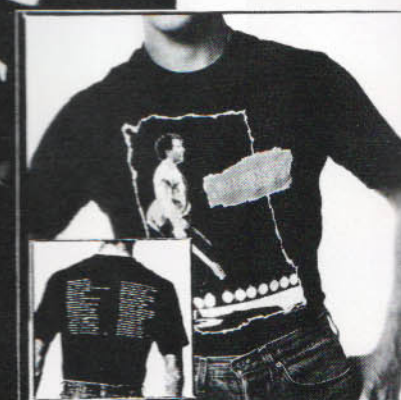
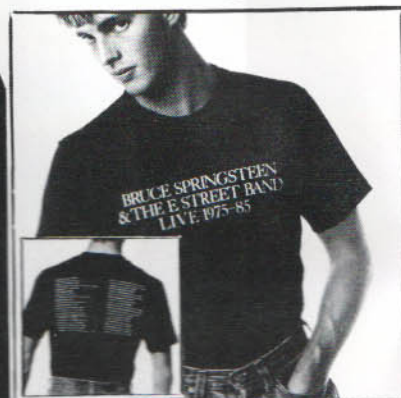
LIVE

BY:
OUR CRITICS!
OUR READERS!
THE PRESS!
BRUCE HIMSELF!



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Exclusive new
designs!



NEW! ST #2: Gorgeous grey sweat 50/50. The most beautiful Bruce shirt! M, L, EX. \$18.

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Backstreets

A BOSS MAGAZINE

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#20
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Spring 1987

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COVER

**BRUCE SPRINGSTEEN LIVE,
CHICAGO, IL: 1985**
Photo by Paul Natkin/PhotoReserve
Design by Art Chantry

On the backstreets

And then there were 20. With this issue we celebrate our seventh year of publication and our 20th issue of *Backstreets*. Though in the grand scheme of things that doesn't seem too great, in the context of magazine publishing it's a lifetime. Only one in ten new magazines are around two years later. Adding the specifics of our editorial focus to those statistics, it makes our seven years look like something just short of a miracle.

I think we can safely say that our editorial focus is one of the most unique in the entire field of publishing. Few magazines of any sort take such a limited approach and few approach their subject with the love and fanaticism we bring to the coverage of Boss rock 'n' roll. In an era where generalized rock magazines continue to homogenize their coverage, we continue to stand up and say that one form of rock 'n' roll means the most to us. This is where we've focused our sights and taken aim. This is a magazine for those who think the heart of rock 'n' roll is still beating—but it's beating in Rumson, NJ.

Sitting in front of me are the 19 previous issues of *Backstreets*, and the paste-ups for this edition, and I look upon them as I would look upon my children—these are living, breathing things with a passion and burning notion running through them. The first nine issues were all typed on the typewriter I write on now. At some odd hour of the morning I'd paste the actual typewritten copy on the page and rush them off to the printers. They were all put together on a shoestring budget at best, and the amount of physical labor (in terms of addressing, envelope stuffing and the like) makes me dizzy to think of.

There was a recent one-shot magazine put out by *Creem* called *Springsteen* that I think gives us some insight into what a publication like *Backstreets* is all about. Though *Springsteen* is nicely printed, and contains some great pictures, it is a publication whose basic intent and purpose is to make money—there was little other motivation driving *Creem* to publish it. Though the publication itself is one of the better of the one-shot exploitative mags, one still gets suspicious when on page three you start seeing the first of a series of shots of Bruce playing guitar left-handed and his earring switches from ear to ear. Add to that, the fact that *Creem* has been the one rock magazine that has never given Springsteen any respect before. Despite a few excellent scattered profiles of him, *Creem*'s energies have gone to covering Van Halen and Led Zep. They were the only magazine in America to pan *The River*. The Jersey side of rock 'n' roll has been the one they have least embraced. Bruce has only made it on the cover of *Creem* three times and all three times were right after major records were released. I think it's fair to say that *Creem* in the modern years, has never been a major supporter of Bruce Springsteen and we don't see that changing in the future. So why



Backstreets Issue #1.

do a whole magazine devoted to him? To make a buck!

Our very first issue of *Backstreets* came out at the start of the *River* tour. The first two issues were given away for free at first (both are now a highly-prized collector's items) and at this point in time Bruce Springsteen was not making headlines in *Billboard* (or any other magazine for that matter). By the time Issue #4 came out and Bruce had released *Nebraska*, not a single major magazine in America was featuring his mug on the cover. With the *Born in the USA* hysteria many people forget that *Nebraska* was in many ways a lost album, one ignored and abandoned by the rest of the music press and the industry. But *Nebraska* was the first Springsteen record that as a magazine we could whet our teeth on and we covered it more completely than any magazine in the nation (and our coverage of the album won several prestigious journalism awards). When *Creem* and the rest of the rock press was touting the Cars, we were describing *Nebraska* with phrases like "it is as if the darkness on the edge of town moved into the house next door."

And in another year, after *Live* dies down, and even *USA Today* is raising another banner, *Backstreets* will remain a magazine true to its purpose, a magazine that is by and for its readers and a magazine that knows a notion deep inside. That's the way I felt in 1980 when I typed out that very first issue on this old typewriter and its a reason I still believe in.

On to matters of business. Speaking of the issues of this magazine, the early issues are rapidly selling out so if you've delayed in picking them up, you best act now. At present issues #1, #2, #4 and #11 are now sold-out and there are only a limited number of several of the others. As with all items we sell, if we are indeed sold-out when you order we'll issue a prompt refund.

We're starting two new services that we're very excited about. The first is a special

24-hour Boss Hotline. This hotline will give you up-to-date and timely information on all the performers and music you love. There have been other hotlines but CBS recently dropped theirs (and turned it into a Neil Diamond line) and all the other phone lines we know of are heavy on gossip and short on news. Our Boss Hotline will be your single best source in the world for up to the minute Boss news, a service we think will be indispensable.

The number, however, will be unlisted and will only be available to subscribers. Starting with the next issue, the Boss Hotline number will appear on the cover of subscriber's protective mailing covers only, so those of you buying the magazine on the newsstand will have a new motivation to subscribe to the magazine. We'll also be frequently changing the number so that only our subscribers will have access to the working number. We're starting the hotline at great expense to ourselves and it will be a free service so we think its only fair that subscribers get exclusive access to this.

We're also offering—for a very limited time—a new SuperSub program that will provide many of the first-class services that some of our subscribers have requested. Admittedly, this is a crass attempt on our part to raise capital (to purchase a new computer) and we're asking for the support of our fanatical followers. In return though, we're offering some dynamite services and goods that will be worth more than three times the cost of the SuperSub (which will cost a whopping \$50 a year). This is a limited offer and obviously not everyone's cup of tea but for those who need a daily dose of the Boss, this is something we think you'll love—more details are on page 35. As an added incentive, SuperSubs will get exclusive access to our Boss Hotline over the next three months, something worth a fortune right there.

One other final note: Once again, we've had to delay a couple of less-timely but planned features (the *Live* album news get number one priority). So be assured that next issue we will finally run our "Bourne in the USA" feature and our art contest. And we promise you'll think it's worth the wait.

Remember subscribers—there's an "X" proceeding your name on your mailing label. If that label says "X20" this is the last issue of you current sub so get on the stick to keep uninterrupted service. Thanks again for all your support. No Surrender! 🍻

—Charles R. Cross

Off the wall

Our back cover Off the Wall shot this issue was taken by Steve Zuckerman, a noted Shore photographer and writer. Zuckerman snapped the shot at two in the morning on Easter Sunday, 1984.

It's official, at least according to the Harris Poll. A recent polling found that over 27 percent of those in the US asked say they are "Bruce fans," and 46 percent of those polled (fan or otherwise), say they have a "favorable" impression of Bruce Springsteen. It's worth noting that this is a higher percentage than recently said they believed the President on the Ollies' Follies caper. All of this is not surprise to us (our last *Backstreets* poll found that 99 percent of our subscribers said they planned to keep our magazines around "forever" along with the dog eared copies of *the Wild, the Innocent*...). What we want to know though is what about the 73 percent who weren't Bruce fans? What's *their* problem?...

SOLIDARITY: Little Steven's latest release should be in your hands by the time you read this. At press time Steve tells us the title is *Freedom, No Compromise* and he reports the material is his most political yet. Bruce sings back-up on "Native American" while Ruben Blades sings on "Bitter Fruit." There are tentative plans for a tour and Steve is talking of forming a new band. If you consider yourself a righteous American you must see Steve live—Don't delay... PBS decided not to play the film "The Making of Sun City" calling it "self-promotion." That's like saying World War II was an Edward Murrow scam to further his resume. We suggest you write your local PBS station and threaten to cut off your support. In at least one locality (New York City), the local station has overruled PBS and shown the video... Steven presented the first \$400,000 earned by "Sun City" over to the Africa Fund... Steve also found time to back up Peter Gabriel when he played at the "Day of Peace" held at the UN. Wilder yet was Steve and Gabriel's appearance in Japan where they played the Peace Festival in December....

TAKE TWO: Press reports say Madonna and hubby/professional boxer Sean Penn are considering remaking *Dead End Street*, the bizarre Israeli film that features the only all-Springsteen soundtrack on any film... "Dancing in the Dark" has now come to both the stage and screen. Canadian screenwriter-director Leon Marr has adapted a novel, authored by Joan Barfoot and created a cinematic psychodrama about a housewife gone mad. At local tri-plexes soon. On the stage, a romantic mystery by the same name is playing in the gay theater district of New York City... On the little screen CBS ran ads for *Live* nationally on several stations usually during *Late Night with David Letterman* (a Boss TV show). The ads included a montage of video, presumably some of the material NFL Films continues to work on... Also on TV, Robert Hilburn told us on the "The Rock 'n' Roll Evening News," all about Bruce's early years in Freehold. He even interviewed Bruce's former next-door-



MARCELLO VILLELLA PHOTO

Bob Geldof took time off in Europe recently to read through his favorite Boss magazine.

neighbor on the air, Gertrud Jacobsen, who told us that Bruce's parents never complained about his playing guitar....

STOLEN CAR: Someone played trick or treat early last year in Italy. On October 30 a truck, containing some 15,000 copies of *Live*, was hijacked while delivering its cargo to Milan. The loss did make the record scarce in Italy and fans started calling it "the night the Mafia stole Christmas."... *Time* did some quick math on Bruce's finances and told us he's "one of the most potent money-making machines in the history of entertainment." Sort of takes the fun out of it doesn't it?... David Brenner told us that if you play *Live* backward you hear Bruce's accountants laughing. Not funny... Something that is funny was Dave Marsh's appearance on

English radio on a show called "Rock Brain of the USA." "When asked to name the two Taylors from Duran Duran, Marsh said "I don't know and I don't care." Our sentiments exactly (see below). Marsh tells us that his new book, "Glory Days," is still in production but should be out this spring... On the subject of the UK, The Whistle Test TV show will soon run a special documentary on Asbury Park... Not to toot our own horn but Backstreets recently has been featured on both TV and in print. Both MTV and Canada's MuchMusic recently mentioned the mag, while recent publications to recognize our Bossness include *Playboy* and *Rolling Stone*...

GOOD GOLLY MISS MOLLY: Little Richard tells us he recently visited with Bruce in New York and the pair jammed together. "It was really a beautiful experience," Richard reports. "We sang together in the living room but we had nothing to play—there was no piano there, nothing. Except a couch, so we played that."... LR made Hands Across America a big hit with one of our friends in L.A. Where LR stood in the line no one could remember the words to the "official" Lionel Ritchie song so they sang "Tutti Frutti"... On the subject of singing, John Taylor of Duran Duran recently called Bruce "mediocre." "To be popular and get through to millions of people means that you have to be on a fairly low level," Taylor said. Maybe that's true for Duran Duran but leave us out of this John... The Columbia Record and Tape Club recently sent a flyer trying to get us to commit to a ton of records at their outrageous prices (we don't care if the first 12 are free—if the next 12 cost \$10 each forget it!). They listed Bruce under the "Hard Rock" category along with David Lee Roth. Ever heard of Metallica guys?... 🤘

(Compiled by Barbara Cohen)

The Top Ten Complaints About the New Springsteen Album

10. New song "Hats Off to Factory Owners" a disappointing new direction.
9. Hand puppet Lambchop overmiked in duet.
8. Record number 5 mostly recipes.
7. Liner notes actually synopsis of old "Trapper John M.D." episode.
6. Wife Julianne's horrible screeching on "Give Peace A Chance" mars side 2.
5. Clarence Clemons' tribute to Edith Piaf a bad idea.
4. Master of Pan Flute Zamphir buried in the audio mix.
3. Loudmouth friends come over and sing along with "Thunder Road" til four in the morning.
2. Confesses to a series of unsolved murders on side 6.
1. Boxed set too bulky to slip down shirt. (David Letterman Show)

Bruce video in the works

Though confirmation took a roundabout course, the long-rumored Bruce Springsteen official video has finally been confirmed as fact. "War" is the first release from the massive editing project that NFL Films has been working on for more than ten months and material from more than 80 concerts is still being edited away on. What still remains unclear, however, is just what Springsteen plans to do with the video and when.

Though Springsteen's office continues to avoid the issue and though CBS denies it, two recent feature stories on NFL Films (one in the *NY Times* and one in a local New Jersey paper) focused on the Springsteen project. Arthur Rosato is the official video producer and he told the *Courier-Post* that he's spent the last year looking at over 500 hours of Bruce video. Rosato (who has also worked with Bob Dylan and, incidentally, attended his first Bruce show with Dylan in 1980), and his assistant, Tom Pilong, have been editing the massive Bruce project in NFL's state of the art studio in Mount Laurel. He reports that most of the past year has been spent working on five songs (presumably the five planned singles to be released from *Live*).

Rosato is the producer behind the "War" video, the first of the five to be released. "It's not an entertainment piece," he told the *Courier-Post*. "It says something. You can be pretty graphic without being gory. The song dictates that there's a lot going on so I edited it as if I were throwing punches. It's not a pretty song."

Rosato and his assistants filmed more than 80 shows from the *Born in the USA* tour, the *Courier-Post* reported. For the past year they've edited that footage down, literally spending every day sitting in a room illuminated only by Bruce and the E Street Band on the video.

"I have to honestly say I never get tired of it," he said. "Each song in its own way is special. I have the luxury of looking at all the performances with all the different emotions. Bruce is not just a performer, he's an entertainer. Let's just say it's not like watching Barry Manilow over and over again."

Rumor has it Springsteen himself is paying for the video editing so he himself will own the rights to it and can exercise complete control on how it is used. Rosato says he's hard at work at the moment finishing up other songs for possible release to promote *Live*.



Bruce in his satin suit.

What will happen with the completed video? For several years there have been multimillion dollar offers from cable television and for video cassette releases. What is clear is that the entire home video industry has started turning up the volume asking for Springsteen product. Several industry sources in the video business estimate that a Springsteen release could greatly increase video cassette sales and even boost sales of VCRs.

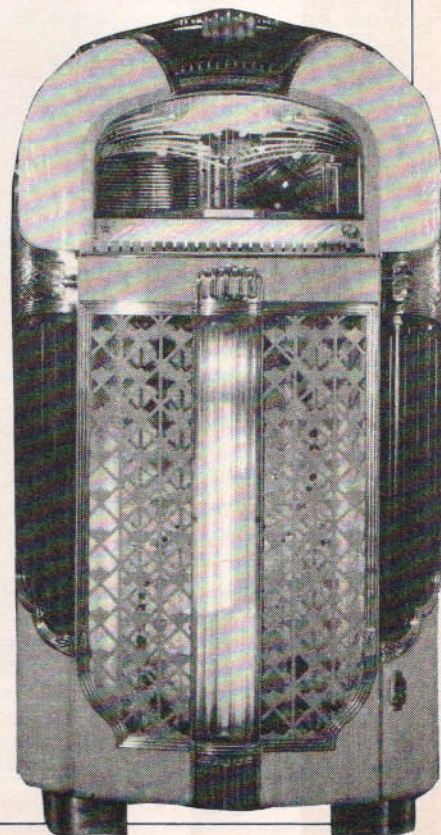
Most rumors have Springsteen releasing an hour video for cable release, then releasing a longer concert on video cassette. Obviously any such release will be a huge success and probably would not be scheduled until *Live* falls off the charts, perhaps in the fall. Rosato says that Springsteen has no concrete plans. "When you work with artists," he says, "you never know what is going to happen until it happens."

OTHER BRUCE NEWS: At the Rock 'N' Roll Hall of Fame induction ceremony in New York City in late January, Bruce joined Roy Orbison for an impromptu version of "Pretty Woman." Springsteen was dressed in a striking gold satin suit and looked like Elvis on the cover of *50,000,000 Elvis Fans can't be Wrong*. Springsteen told a story of how he listened to Roy Orbison while growing up and how it had influenced his vision. The evening ended when Springsteen and a dozen other modern rock performers joined the Hall of Fame greats on stage for a medley of "Bo Diddley," "Blue Suede Shoes," "Going to a Go Go," "The Twist" and "Stand by Me," which also featured Bruce's contributions on vocals. Video of the event made the nightly news and *Entertainment Tonight*.

1. Bruce Springsteen
Live
CD (CBS)
2. Little Feat
As Time Goes By
CD Import (WEA)
3. Bo Diddley
Bo Diddley
LP (Chess/MCA)
4. The Robert Cray Band
Strong Persuader
CD (Polygram)
5. Bruce Springsteen
"Incident on 57th St."
B-side, UK 12" (CBS)
6. Los Lobos
How Will the Wolf Survive?
CD (Slash)
7. Bruce Springsteen
Live at the Bottom Line
Bootleg (Coral Records)
8. Southside Johnny
At Least We Got Shoes
CD Japanese import (RCA)
9. The Morrells
Shake and Push
LP
10. Husker Du
Warehouse
LP (Warner Bros.)

Ten monster records, from no particular time period, with no particular connection except that you should play each and every one of them TODAY.

THE BACKSTREETS JUKEBOX



A record demand for "Live" worldwide

Even before *Live* was released it already was breaking records (largest advance order ever) and since its release the set continues to be the news (highest chart position for a multi-record set, etc.). Demand was initially so great in certain parts of the nation that fans waited up to two weeks to get their sets in their hands. Supplies of the CD have been particularly spotty, with some East Coast collectors paying a premium price to finally get the CD set.

"War" b/w "Merry Xmas Baby" (taken from the Nassau 1980 stand) was the first 45 off the set released worldwide. With the exception of Japan, most of the picture sleeves worldwide were similar to the US. The UK pressing was on thick cardboard paper, however, and was beautifully printed (and is our favorite issue of the 45 with the standard sleeve). The 45 was issued in the US, UK, Spain, Holland, Canada, Australia, South Africa and Japan among others.

In late January, "Fire" became the second single released worldwide, backed with the live version of "Incident." As far as we know "Incident" is one of the longest songs ever pressed on a 45 RPM single and the sound quality shows it. The "Incident" B-side came as a surprise as CBS had already officially announced that the B-sides would be "Atlantic City," "Prove it All Night," and "Night." The video for "Fire" also was a surprise: It features Bruce live at the Bridge show and is a must-see.

The biggest rumor concerning the *Live* album release is that CBS is planning a promo only CD that will include all the B-sides. This item has already had collectors in a frenzy, though at press time the CD was only a rumor and no confirmation had been issued.

The set itself used similar graphics in most every country of issue with a few minor exceptions. Japan, as always, was the one country to break the standard: They called the record "The Live," and they issued it a cover strip calling it that. The first 10,000 copies of the Japanese pressing came with a fold-out poster and with a strange thick plastic placard. The Japanese CD and first issues of the Japanese LP came with a 68 page booklet, unique to this issue, making this pressing a real collectors' item. The booklet reproduces many of the song listings in *Blinded by the Light* adding some information (though it being in Japanese we'd be hard pressed to tell you what), lists the entire song lists for the Japanese tour, plus other shows and throws in a ton of previously unreleased photos to boot. Best of all, the booklet contains Bruce's spoken rap from "Growin' Up," "The River," and "War" written out in English. The first Japanese pressing of the CD includes this booklet in miniature, plus the US booklet in miniature, plus a killer decorative cover slip, all in one jewel-case box. To call this the single



nicest package of *Live* would be a major understatement.

CBS has really put the screws on any imports recently which is why the Japanese single is also very hard to find. It features the album cover with a bunch of strange type added including the line "A strong single from the album 'The Live 1975-1985.'" It's a classic.

The most essential item off *Live* yet is the UK, Spain and Holland 12 inchers all of which include "Incident on 57th St" live as the C-side. The UK picture sleeve is beautifully printed with a sticker listing both B-sides, while the Holland sleeve has printing that plugs "Incident." This "Incident" is from Nassau 12/29/80 with a few edits thrown in from other shows (like the audience). The next UK C-side is "For You," and others in the works are rumored to include "Lost in the Flood" (this one's from out in left field).

The promo items are also out of control. The US issued four posters plus two gigantic album bin holders. The UK issued three posters plus a single holder for "War" plus a life-sized stand-up. Canada issued one promo poster plus a mobile. Japan issued a ten-track promo-only 12 inch, with a different cover, plus t-shirts. The US also issued a

Above: UK "War" 12" sleeve; Japan "War" 45 sleeve; US "Fire" sleeve; and a weird Swedish 45 that mimics the "Born in the USA" graphic. On Iceberg records and by a group called Max-him, the music has no Bruce connection.

promo key-chain, a promo eight-track 12 inch, promo headers, four new official t-shirts, and four new official posters (including a life-size poster). Holland issued the eight-song sampler with an altered cover. Canada issued a promo sampler. And that's just the few things we've heard about by our deadline.

As far as other releases, most notable of all would have to come again from Japan, where the Japanese had the sense to issue *At Least We Got Shoes* on CD. It sounds fabulous and it comes with a fold-out insert unique to this pressing. Since the LP has dropped out of sight in the US, we'd be pretty safe in calling this the only issue of this LP on CD anywhere. Southside's second European single was "You Can Count on Me" released with a nice color picture sleeve in Holland during his wild and successful tour of Europe last fall.

As for cover songs, Steve Earle has issued a new EP which contains his live version of "State Trooper." It's an essential cover so don't miss it.

3M plant is shutdown but fight goes on

BY STANLEY FISCHER

It's been a year since 3M first announced its intention to shut the Magnetic Audio Video Tape Plant in Freehold, NJ. The fight to keep it open has been a long hard struggle with many lessons to be learned. The struggle to save the plant received worldwide attention and made history when the Commercial Catering and Allied Workers' Union of South Africa staged a four-hour strike in support of the Freehold workers, the first time South African workers have ever protested in support of Americans. "Africa for the USA" was the slogan. This action by the South African workers was a bold move given that they live under the system of apartheid and could have been killed for their actions.

Many Americans have come to take their freedom for granted. They have become apathetic and uncaring to the plight of people who are suffering in other areas of the world and for the most part, in their own backyards. Don't misunderstand what I am saying; most Americans are quick to donate money but that is the extent of their involvement. Certainly this is not all Americans and to those who do get involved—keep up the good work. But this apathy that most have seemed to have developed is what allows this cancer of plant closures and apartheid to continue. Money alone will not prevent either. We can never begin to match the financial resources of corporations like 3M. But involvement and caring about others, a philosophy that Bruce Springsteen espouses, is what will make the difference.

Just look at our situation. Initially, when we were told that 3M was going to shut down our plant, we mobilized our members to fight back to try and save our jobs. But we knew we had little to no chance of winning alone. We went to the religious community, school children, the international community, and the entertainment industry. The entertainment industry was a natural alliance, not only because they were our customers, but because of people like Bruce Springsteen, Steve Van Zandt, Willie Nelson and the commitment that they have shown to helping people in trouble. Some 30 entertainers rallied to our cause but Bruce was the catalyst. If he didn't care, the struggle would have wound up like many others, a paragraph or two in the obituary section of the local newspaper. But because of Bruce's support—because of his concern for other people in need—we were able to bring national, if not worldwide attention to our fight.

But one of the lessons we learned was that our fight to save the jobs was not enough. Our economy is changing to a service and infor-



Author Stanley Fischer in front of the closed 3M plant in Freehold.

mation-based economy. The job market will be shrinking and those jobs available will be lower paying. And as we make the transition, there will be a lot of damage done to people and communities. So what really is important is to fight to minimize the damage, to protect the people and our hometowns from destruction. This is not to advocate retreat or surrender; the fight to save jobs must continue. What it is saying though is, as we fight, we must also take care of the wounded. When a plant is shutdown, communities are destroyed, families are torn apart and children suffer. Stress, suicides, child abuse, low birth-weight babies, increased alcoholism and drug addiction, all symptoms of unemployment, all problems that are preventable. Our demands to 3M were simple. Prevent the damage that you will cause by shutting down the plant. We asked 3M to pay for tuition so that these workers could again become productive members of society, not just minimal job training but meaningful college and vocational programs. And while in these programs and until they found a job, income security and medical benefits. And for the single parents, child-care so the children would not suffer. 3M's profit in 1985 was 15 percent to 20 percent on \$7.7 billion in sales. The cost to implement this program would have been a small fraction of 1 percent of that profit.

Although our demands were focused on 3M, we also realized that since we did have the spotlight for a brief moment in history that it was time to call for a bold new initiative for all dislocated workers—a superfund for workers. Not that we had all the answers, but to start a dialogue—to make the public aware that something must be done to prevent people and hometowns from being needlessly destroyed. People have a right to a job in order that they can provide for their families. But if our jobs are eliminated and there are no jobs, we should have a right to rebuild our careers through higher education. And while we do this, our families must not suffer. We have an obligation to protect them from suffering. In order to do this we must have medical protection, income security and child care while we

go to school—a superfund for workers. And why not? There are laws (programs) to protect the environment. If a company comes into the community and pollutes the environment, it is obligated to clean the environment up—restore it to its natural state. Why not the same for people, human beings. People have rights; that's what is says in the Constitution of the United States. The Constitution says nothing about corporate rights. Corporations like 3M come into a community; workers buy houses, ancillary businesses spring up, schools, municipal services all grow as a result of this business coming into the community. Then one day, many times without warning, the company pulls out, people lose their houses, the ancillary businesses close, the tax base erodes and families suffer. Why shouldn't corporations have some obligation to prevent this tragedy? But people have an obligation too; they have an obligation to get involved to protect their rights and care enough about the person next door to get involved and protect their rights also.

Although we lost the jobs and the plant was shutdown, the fight continues. We have set up Hometowns Against Shutdowns in Freehold, NJ, a non-profit organization to do what we can to help prevent plant closures and the damage they cause, to continue promoting the concept of a Superfund for workers, and to strengthen ties to workers in other areas of the world. But most importantly to get a message to young people—a message of involvement and caring about what is going on in hometowns all over the world.

Contributions and your involvement are both welcome and necessary. You can purchase a VHS copy of the solidarity strike that took place in South Africa for \$25.00. You can also purchase shirts (\$8.50) with either the Hometowns Against Shutdowns logo or "3M, Don't Abandon Freehold, My Hometown" on the front and on the back, of course, is "No Surrender—No Retreat OCAW 8-760."

Checks should be made payable to: Hometowns Against Shutdown, 68 Kentwood Boulevard, Bricktown, NJ 08723, (201) 840-1723. ☺

KATHY MANIACI PHOTO

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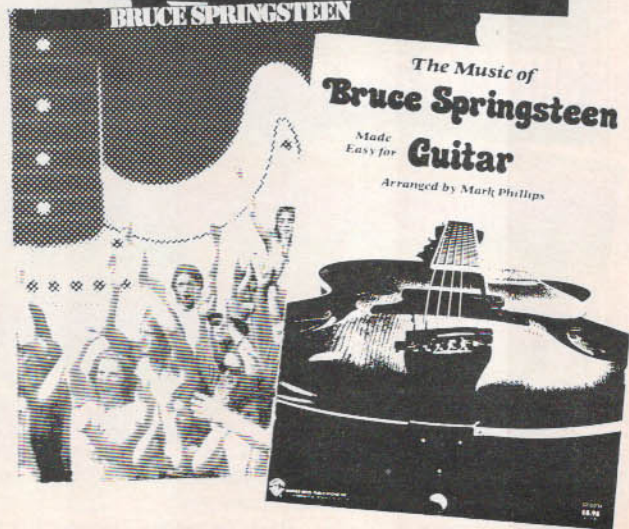
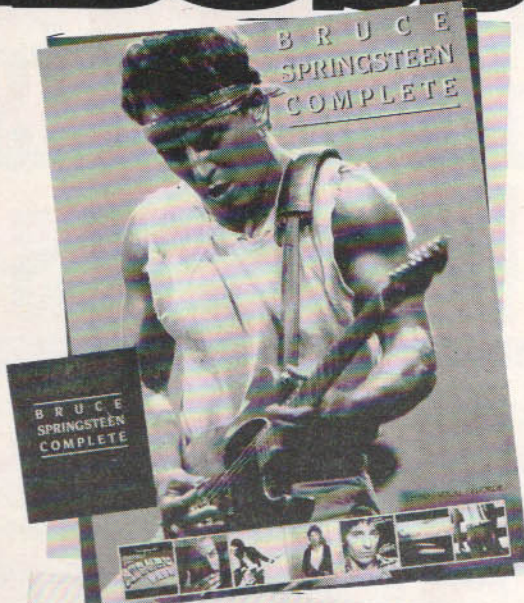
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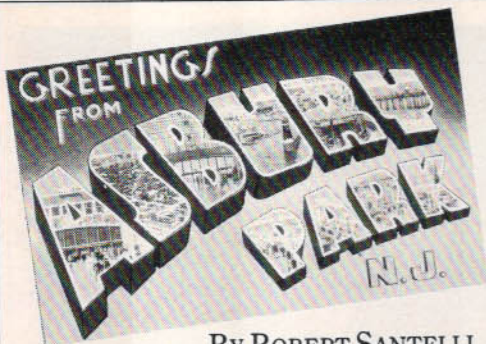
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BY ROBERT SANTELLI

(Greetings From Asbury Park is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic *The Big Beat*. His latest book is *"The Jersey Shore: A Travel and Pleasure Guide"* published by East Woods Press.)

Now that 1986 is behind us—a year in which local rockers John Eddie and Glen Burtnick rose to the big time and other Shore bands moved a few important steps closer to recording contracts—perhaps this is a good time to see what's in store for the Jersey Shore music scene in 1987.

Let's begin with the clubs. The Jersey Shore's flagship club, the Stone Pony, is featuring more top quality national acts than ever before. Bands such as 'Til Tuesday, Lone Justice, and Jason and the Scorchers have all played to packed houses. In addition, the Pony continues to support promising local acts and host worthwhile benefit shows, such as the recent Big Brother Benefit which raised money for fatherless kids. In short, the Pony is still the place to play, not only in the Jersey Shore, but in all New Jersey.

That's the good news. The bad news is that precious few other Shore clubs are as healthy as the Stone Pony. Clubs like the Deck House and the High Tide Cafe, also in Asbury Park, seem to have lost momentum and support. As of this writing, the High Tide Cafe has closed, although there are rumors that it will open again in the spring. Other Shore clubs have either curtailed their use of original bands or else have gone to disc jockeys to supply sounds. What all this means is that Shore bands are running out of places to play. If the trend doesn't reverse itself soon, the still vibrant original music scene at the Shore will eventually peter out. Bands would be forced out of the area to perform in clubs where local support would be minimal or non-existent. Forecast: No relief in sight.

Next up, the bands and solo artists. This year will be a critical one for both John Eddie and Glen Burtnick as well as for the Jukes. Eddie will be forced to prove that his successful debut album on CBS, *John Eddie*, was no fluke. By procrastinating last summer in putting together a touring band, Eddie lost a valuable opportunity to really capitalize on the excitement generated by his single "Jungle Boy." In 1987 he needs either to put together a hair-raising string of live dates in the right cities so that the media doesn't forget who he is, or else record a new album, that equals, or



Little Steven signs autographs after the Garden State Ballet's performance of the 'Nutcracker.'

better yet, surpasses the accomplishments of album number one. Forecast: Look for Eddie to do one or the other.

Glen Burtnick's debut album on A&M, *Talking in Code*, never even made it onto the charts. The LP was overproduced and failed to accent Burtnick's ability to pen solid pop ditties. He has since begun work on a follow-up album, and insiders say it contains some of the best material Burtnick has ever written. If that's true, perhaps A&M will invest some time and money in Burtnick and promote him so at least he and his record have a fighting chance this time around. Forecast: Look for Burtnick to make sizeable strides in '87.

Unfortunately, 1987 doesn't look bright for Southside Johnny and the Jukes. What does this great American band have to do to get the attention of radio programmers and the record-buying public? *At Least We Got Shoes*, the Jukes' 1986 record, contained some very marketable tracks. Songs such as Southside's stirring interpretation of "Walk Away Renee" and Bobby Bandiera's "You Can Count on Me" could have been Top 40 singles.

Southside and the Jukes tried to swing away from their traditional R&B sound with *Trash It Up* a few years ago and bombed. Then they returned to their roots, so to speak, with *In the Heat* and *At Least We Got Shoes*, and it added up to more disappointment. God only knows what course the Jukes need to take in '87. Whatever it is, Johnny and the boys will need close to a Herculean effort to convince radioland that their music ought to be heard on the airwaves. Forecast: Folks, this time it's for real.

What can be said about Bon Jovi that hasn't already been said? People forget that Jon Bon Jovi is a Shore native who got his start in clubs like the Stone Pony and Fast Lane back in the early '80s. Last year was his big breakthrough year. When it comes to mainstream metal, Bon Jovi is on top of the heap, Will Jon and company stay there? The feeling here is yes. Jon Bon Jovi is an excellent pop-rock songwriter. His songs don't pack the lyrical punch of more sophisticated songwriters, but they matter a whole lot to the 14 to 18-year-old crowd. The other thing to consider is that Jon Bon Jovi is a feisty, ambitious individual who knows precisely what he wants out of rock 'n' roll and the stardom he currently enjoys. Forecast: In 1987 look for Bon Jovi to build on the phenomenal success he achieved last year.

There are other bright spots on the horizon. A dance band called Private Sector could very well wind up with a contract from a major record company. Ditto for the re-formed J'zzing. No Shore band deserves a crack at the big time like the Fairlanes, led by one of the Shore's premier guitarists, Billy Hector. Other bands capable of outside recognition include the Source and Joey and the Works.

Blues was big at the Shore in 1986. This year it might be country. More and more bands are taking a good look at the music form, and some artists like Lance Larson have embraced it with open arms. Larson hung up his rock 'n' roll shoes for a pair of cowboy boots. He now goes by the name Travis Larson, and his new band is called the Broken Wing Band. They're country all the way. What's the Jersey Shore coming to?

In interview

In Jungland with John Eddie

BY BOB ZIMMERMAN

Are the Fabulous Thunderbirds opening tonight," asked a Bob Seger fan to one of Seger's roadies.

"No, some guy named, uh, uh..."

"JOHN EDDIE!" screamed two girls named Carol and Lisa.

"Uh, yeah. John Eddie's opening tonight," replied the roadie as he headed down the ramp to the Capital Centre.

Although not yet a household name, there are those fans like Carol and Lisa who are quick to stick up for Jersey rocker John Eddie; and they're not alone. Eddie's recent tour of clubs was often attended by sold out crowds which included scores of Philadelphia-Jersey believers traveling great distances to cheer on one of the most exciting rock 'n' roll figures to emerge from New Jersey in years.

Though Eddie is a long time veteran of the Shore club scene, his recent national breakthrough was eyed by many with suspicion and more than a few "Springsteen-clone" descriptions were thrown at him. Though Eddie and Springsteen are longtime friends, and Bruce is notorious for showing up at Eddie concerts to jam, Eddie's stage show and his songs are truly his own. And though he's always looking forward to another chance to play "Lucille" with the Boss, his future is clearly his own destiny.

Born John Edward Cummings on July 9, 1959, he spent his first 12 years in Richmond, Virginia. Visits to his grandmother's house provided an education in Elvis Presley. "My grandmother had pictures of Elvis all over her house cause he... he was the American guy. She was a rocker, my grandmother." Listen to Eddie's "Hard Cold Truth" in concert and the Elvis influence is simply undeniable. Other noticeable influences include Rod Stewart and Sam Cooke.

Following a stint in the Navy, John began assembling a variety of bands in Cherry Hill, NJ. Among them were the Motivators and the more popular John Eddie and The Front Street Runners. After years of playing nearly every bar in New Jersey and Philadelphia things began to fall into place for Eddie. Word started leaking in the music press that a fan named Bruce Springsteen was popping up a lot of Eddie's shows. Next he appeared on Bryan Adams' hit single "Somebody" while his own demo of "Jungle Boy" began getting regular airplay on radio stations WPST in New Jersey and WMMR in Philadelphia.

Signing with CBS records, Eddie left for California with Front Street Runner guitarist "Baby" Joe Sweeney. The band which appears on his album, titled simply *John Eddie*, includes E Streeters Max Weinberg and Nils Lofgren and Rod Stewart cronies Ian MacLagen on piano and Phil Chen on bass.



DEBRA L. ROTHENBERG PHOTO

The result is a most assured and confident debut album. Returning to the East coast, Eddie opened the final Amnesty International concert with an awkward, unsatisfying set. Understandably nervous and sick with the chicken pox, Eddie still managed to win over some new fans.

This interview took place in Washington D.C. after a sold-out performance. Drawing on material from his album as well as unrecorded originals ("Payday," "All Dolled Up," "Girl Trouble") and an interesting selection of cover tunes ("I Want You Back" and "Suffragette City"), Eddie's shows leave the viewer with the feeling that something *big* is going on. It won't be long now...

Backstreets: *Did your rebelliousness lead to you going into the Navy?*

John Eddie: No, that led to me running away from home. I didn't go into the Navy until I was tired of not living good. Tired of living like a rat. That's when I went into the Navy.

Backstreets: *How was the Navy?*

Eddie: The Navy was, huh, an adventure, man! The Navy was alright. Boot camp was cool. It was good because it put a little bit of water in my life when I didn't have any. That's one thing it taught me. It taught me how to be more responsible, how to get things done. Before, I had all the dreams and all the ideas of what I wanted to do. The Navy showed me that even if you have to make a bed, you have to do it right. It kinda taught me discipline. I'd recommend it to all the high school dropouts I know. Seriously, I would. But they don't take high school dropouts anymore. They did then, but I still had to fake my birth certificate to get in because I was only 17 when I joined.

Backstreets: *When you were going to make the album what happened? Did the Front Street Runners go out to California with you and it didn't sound right?*

Eddie: No, they didn't go to California. We went to a studio in New York and we did some demos for the record. And it just wasn't what I wanted to hear. They were a good band. We were a fun band to go see live. But I just wanted to expand a little bit, do different things. It's just the way things worked out. You wanna grow. It's just like girlfriends—you go on to the next thing.

I still have two of the guys, the core of the Runners. Gary Gold has always been my drummer and he's a great live drummer. But Gary has to learn how to play drums in the studio, and he's been getting better everyday. We were young, very young, when we started the band and we never payed attention to the drums. I would say, "Hit as hard as you can!" And that's great when you're young but then you have to learn to hit hard as you can, but with some amount of finesse. I mean that's why I don't really play guitar on stage anymore, because I'm not a good guitar player. I'm not good enough to play guitar on stage, so I got another guitar player to fill it up.

I think it was good for me to find out who are the fans I wanted, because the Front Street Runners had a lot of fans of their own. I don't blame somebody if they don't like us anymore because Ralph isn't in it or Michael isn't in it. There were other guys too: Dave was our old keyboard player, and Kim Benson was my old bass player. I went through a lot of people, you know. It always changed.

Backstreets: *How important was Max Weinberg's involvement?*

Eddie: He was very important. I think Max is a great rock 'n' roll drummer, I think he's the best out there now. I hope Gary looks up to him as someone he can become, the same way I look at someone like Bruce and I wanna be as good as he is.

Max also has a great knowledge of rock 'n' roll.
(Continued on next page)

John Eddie

(Continued from previous page)

roll and he has a good ear for if a song is boring in a certain section. He was very important because we had a good dialogue going all the time. I'd like to work with him again.

Backstreets: How did you get Nils in the studio with you?

Eddie: We were out in LA finishing up the record and we already had guitar solos laid down by Mike Landau. And they were good and everything but I just wanted them a little rawer, a little more rock 'n' roll. And it just so happened that that was when the *Born in the USA* tour was finishing up in LA, and Max introduced me to Nils. I asked him if he would do it and he was sticking around LA for a couple weeks anyway to work on the Rod Stewart album. He just came down in two days and did his solos and stuff. He was great! He also taught me how to sing background vocals.

Backstreets: Do you think that some of the press you've gotten recently is unfair?

Eddie: People are prone to their opinion. There's two schools of people. There's people who believe in me and people who don't want to believe in me. And the people who don't want to believe in me already have their minds made up before they even hear anything. You get people who are really nice that really believe in what I'm doing, so they talk about it. And so they talk about it 'til other people are sick of hearing about it. And CBS was excited about the record and they've been supportive and very nice to me. And when they talk about something, sometimes they talk about me. And when a big company like CBS gets excited everyone immediately thinks of it as hype. But it's not hype! So other people are going to say "Well, he can't be that good."

If a writer doesn't like me that's fine, there's another person who might like me. I'm not saying it doesn't hurt my feelings. Believe me, I like the good reviews better than the bad ones. Like a lot of people thought the review in *Rolling Stone* was bad, I didn't. I thought it was funny.

Backstreets: But two-thirds of the review wasn't about the album.

Eddie: It wasn't, but that's alright because obviously the guy didn't like me for some reason. Like maybe I hit on his girlfriend somewhere. I have no idea what I did! He obviously had a bad day. But if you took all the adjectives that he used to describe the record it'd be like "hot," "burning" all those really nice things! And when he talked about me he used words like "scummy," "sleazy," "slimey."

The one thing that I didn't like about the review in *Rolling Stone* was that he said that the record company had something to do with me getting rid of the Front Street Runners and that I'm some record company pawn. I'm the perfect pain in the butt for CBS because I'm very meticulous about what I do. And it



LOU BLOOM PHOTO

just so happens that they are very supportive of me. I remixed my record when they would have been happy to release it the way it was, and they've never given me any kind of trouble. The reason the band wasn't on the album was because I said they weren't going to be on the record.


Backstreets: What is the one thing that you want out of rock 'n' roll?

Eddie: To sleep! (laughs) I would like to be

everything my imagination ever thought Elvis Presley was. Not what he really was. You know, at the end of the tunnel is "The Best" and that's all I try to do is to be the best.

Backstreets: Do you think you can ever be like Elvis?

Eddie: No, no, no. I could never reach what Elvis did. No one can. There's not a person who could 'cause he had everything! Very few people have everything and he had it all. ♣



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Bob et Bruce vont à Paris

“What’s the point of this story?” The hairy fellow asks the two muscular blue collar looking guys sitting on his right. “Don’t keep us waiting,” says Huey Lewis facing them. “Well,” says Geldof, “you don’t need a Ferrari if you’ve got a big dick!” Springsteen nearly chokes and Huey Lewis runs off to his musicians table screaming, “I’ve got a funny one for you. . .”

A little earlier in the evening, at the Zenith (a Paris rock venue) after an intelligent and flawless show, Huey Lewis told 6,000 fans that “Bruce and Bob” were going to join him for a last number. Seventy-five percent of the audience never knew it as Springsteen and Geldof on stage, over there far away, singing playfully “Barefootin’.” Backstage, during Lewis’ set, the Boss and the Saint had appreciated, as experts, the pacing of the shows, the acappella numbers, and the energy coming from the Tower of Power horn section.

Then they went to work, at first a little ill at ease, Springsteen because he agreed only at the last moment and Geldof, because he hadn’t stepped on a stage in a long time. Huey prefers to shorten the whole thing and ends the song early. The Boss must not steal the show. Buddies but professionals.

I learned to swim

A man wearing a suit comes near Geldof, and whispers in his ear. “Thanks,” says the Band Aid organizer and turning to Springsteen says: “He says Glucksmann should get fucked.” “Who is Glucksmann?” Springsteen asks. “A Parisian intellectual who sold 1,800 copies of his book filled with lies about me and Band Aid,” Geldof replies. “The other day I had agreed to be on the TV news because of this controversy about humanitarian help to Ethiopia and the journalist tells me ‘We’re going to show you a document.’ And here is this guy I’ve never heard of before, with a Beatles hairdo, in front of bookshelves, who says ‘I have nothing against Bob Geldof but I would have preferred for him to show more interest in where the money from his organization went.’”

“So I tell the journalist: ‘Wait, this guy has nothing against me but 20 pages of his book make me a genocide accomplice!’”

Springsteen, slumped in his chair, shaking his head says “That’s Europe.” He helps himself to four eggs and bacon under the stern look of the maitre d’ of the posh restaurant.

“But what do they have against you?” asks Natty, Bruce’s mechanic buddy (who just got himself a Goodyear franchise).

“That I didn’t expose the policy of population displacement. But in the ‘Geldof in Africa’ book I did expose it in detail! And journalists who were with me have written about my arguments with African leaders about this. But he doesn’t mention this! The lies!”

Bruce, Huey and Bobby

The line-up almost sounds like something out of a Disney cartoon: Huey, Bobby and Bruce. But instead of ducks, it was rock superstars when the unlikely trio of Bruce Springsteen, Bob Geldof and Huey Lewis teamed up in Paris this November. It started when Bruce and Bob went to a Huey Lewis and the News show together. Huey convinced the pair to come on stage and they did “Barefootin’,” a pop standard.

After the concert appearance, the trio went out to dinner followed by a French journalist who wrote a detailed report in the magazine *Liberation*. The journalist, who was not bylined, also followed Bruce and Geldof over the next several days and reported that Bruce spent more time with Geldof than Julianne. He wrote this detailed report of the conversations between the trio, then Geldof and Springsteen, in his report in *Liberation*. With the generous help of our Paris correspondent, Chantal Constant, we’ve translated the article and reproduce it here in English.

This conversation, at times sounding like a Moliere play, represents Springsteen’s only public statements on the new record and

Springsteen: “I thought you were here to promote your album and your book?”

Geldof: “But I can’t! This intellectual bullshit creates such a stir in the press that it’s the only thing they want to talk about. It’s impossible to tell them that my record is the best in rock history and that my great book sold 500,000 copies in England! They are not interested. What they want to know is why are we suing Bernard Henri Levy.”

“Who?” asks Springsteen.

Huey Lewis has given up and tries to engross himself in his dessert. “I hope you’re not going to attack the American press,” Huey says, “like you did three years ago. One must have discipline. Where there’s no morale anymore one needs discipline! Or religion.”

Springsteen: “Yeah, you have to tour. Dates, more dates, until it happens!”

Geldof: “But I can’t. You’re nuts! I miss my family, the States are not my country. I’m willing to do a few concerts, TV shows, promotion, and MTV.”

“Have you got any videos?” asks Huey Lewis.

“If we can call it a video! Geldof says. “I wanted to make one with this French guy but he was asking for five weeks to do it!”

“You have to tour, give them their money’s worth,” Springsteen insists.

“It makes me sick, the idea of giving them their money’s worth,” Geldof says. “I write songs they can whistle if they want to, but I



gives an intimate portrait of both Bruce and Geldof. Remember that the language and the descriptions are that of *Liberation*, and Geldof and Springsteen, not ours (some of it is pretty strange). The article was titled “Bob et Bruce vont à Paris” with the kicker reading “The man who introduced famine in the charts (Geldof), visiting France to sell a rock record and a book (his life story), meets up with philosophical troubles and a star (Springsteen). Sightseeing and real discussions.”

don’t owe them anything more. I can’t see myself playing in front of 100 locals in some club in Cleveland to gain an audience.”

The Boss (shocked): “Among those 100, there’s at least one for whom you’re a hero. He saved money to see you and you owe him something! That’s what I did: I played for that guy.”

“Aw, bullshit,” Geldof says.

“Well, you better make a good video,” jokes Huey Lewis. “Do like Duran Duran: Brainwash them with MTV but don’t set foot over there!”

The hotel bar where Bob Geldof and Bruce Springsteen have an appointment the following day is empty. Beer for the Boss and faithful Natty. Scotch and soda for the Boomtown Rats’ ex-leader. “Today we went to the gym,” Bruce says beaming. Disgusted, Geldof replies “Do you do this every day?”

“Three times a week,” Springsteen says. “I like lifting weights, it clears the head. Don’t you do any sports?”

“I hate it,” Geldof says.

“Then how do you keep up when you’re on the road?” Springsteen asks.

“That’s a problem,” Geldof says. “After the fourth date I’m washed up. The voice mostly—it hurts.”

“For the voice, there’s nothing you can do,” Springsteen says, “But if you found the right

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physical activity which suited you... jogging?"

Geldof pretends to throw up.

"Swimming then?"

"I only learned to swim last year," Geldof says. "I thought I was going to die!"

Forty five minutes later, the topic of sorts is exhausted and its back to promotion. Bob falls into an armchair: "Journalists only talk about the action for libel we are bringing against Levy! He says Band Aid financed 'the biggest deportation in history.' That the Band Aid money helped the government deport hundreds of thousands of people and that 100,000 of them died. We sue!"

Springsteen: "Has he got any evidence?"

"Any evidence?" Geldof explodes. "But fucking shit, I have evidence of his stupidity! I'm going to nail him against the wall! Band Aid received \$120 million, we have 40 left and out of the 80 we've spent, 12 went to emergency help in Ethiopia. Never in cash, but in food, medical help, vehicles and always through humanitarian organizations. We've never given one cent to a government."

The Boss hasn't taken his eyes off Geldof during the discussion. He listens carefully as Bob explains how Band Aid works. Then they go out to dinner.

Nice Christmas Present

The best garlic endive in Paris, snails as starters. With an excellent wine. Springsteen uncovers the snails, he peers—"Are we supposed to eat these?" He starts and he doesn't say a word. All at once, he eats up the curly endive heartily with bread. Natty chows down. Geldof, who is experienced in fine restaurants, dips some bread in his wine. "You enjoy being famous?" Geldof asks Springsteen. Bruce looks at the snails, and finally, takes one between his fingers.

"When I was young, I felt excluded from the community and I wanted to gather people around me, to be part of the community," Bruce says. "I thought that by being a musician I would succeed. But the opposite happened: The community gathered around me, or rather around my music, and me, I'm excluded."

Natty points out to Geldof that Bruce always rides in the bus with the other band members. Springsteen goes on: "I'd like to spend more money, but I don't know how. I have a little house in California and another one in New Jersey, but its true, I prefer to be with the band when we tour. It's always been like this and I don't see why it should change. The only thing I do on tour is to keep in touch with the people so I take an interest in the local social situation."

While the Saint guzzles down his spicy scallops, Springsteen says, between two bites of rabbit in wine sauce, "The real crazy thing was the wedding! I had planned well and we managed to outwit the press. And suddenly, what do I see on the roof? A seven or eight-year-old boy shooting photos with his instamatic. The son-of-a-bitch! Anyway, it didn't make any difference since one of our



Bruce on the LP: "It will have to sell on its own. It covers the years between 1975 and 1985 so that those who first discovered Springsteen with 'Born in the USA' will have an idea of what I did before."

On touring: "Among those 100 (fans) there's at least one for whom you're a hero. He saved money to see you! That's what I did: I played for that guy!"

On fame: "When I was young, I felt excluded from the community and I wanted to gather people around me. But the opposite happened: The community gathered around me, or rather my music, and me, I'm excluded."

guests sold his photos to the press."

Geldof: "For me, my wedding was also a mess. The Murdoch papers said it cost \$120,000 whereas I must have spent \$10,000 at most."

"You should just let them talk," says Springsteen.

"But I can't!" Geldof protests. "There are thousands of people who have entrusted me with their money. I can't let them think I used Band Aid funds! It's like here with Glucksmann and Levy. They are lying but the young people who work on the French Band Aid don't know it and neither do their teachers or their parents! If I don't answer back, the bullshit spreads!"

Springsteen: "The more you answer back, the more they go on about it."

Geldof: "I'm for freedom of the press but I am fiercely against taking liberties with the truth."

Springsteen: "Where's the limit?"

Geldof: "Fucking shitty lies. Shit!"

Springsteen: "You know very well that if you attack a newspaper in the States they bore you to death with the First Amendment."

Geldof: "Yes, but the First Amendment only entitles the press to print opinions or the truth."

Springsteen: "You've been made a saint

Bob. Now you have to be a martyr. It's logical."

Geldof (suppressing a belch): "Do you know the Dains Douches (a club)?"

Off they go.

Mechanic Natty is overwhelmed. He smiles at all the girls passing by, and disappears in the dancing crowd and comes back and sits for a few seconds before going off again. "It's the first time he's left New Jersey," Springsteen explains with affection. "We've been friends since we were kids."

Claude Challes, the club manager, comes and takes a photo. The Saint to the Boss: "When do you start promoting the box?"

"It's out of the question," says Bruce. "It will have to sell on its own. It's five live records covering the years between 1975 and 1985 so that those who discovered Springsteen with *Born in the USA* will have an idea of what I did before."

"Each side covers a period. Bob Clearmountain, the engineer, has respected the venues' moods. First the small clubs, then the arenas, then stadiums."

"It will make a nice Christmas present," says Geldof, always pragmatic.

Tomorrow is another day and The Boss and the Saint go off shopping and to another restaurant. ♣

He led Bruce's first band, the Castiles

GEORGE THEISS

BY ROBERT SANTELLI

Serious fans of Bruce Springsteen know that the very first band he was a member of—and the only one in which he was not the undisputed leader—was the Castiles. This mid-60's outfit wore matching shirts and vests onstage and played mostly covers by such groups as the Rolling Stones, Who and Doors. It was based out of Freehold, Springsteen's hometown.

Managed by Tex Vinyard, the Castiles quickly became one of the premier bands on the Jersey Shore in 1965 and 1966. The Castiles played teen dances, band contests, area Hullabaloo clubs, and non-alcoholic coffeehouses like the Left Foot. But unlike other young Shore bands, the Castiles, with Vinyard's guidance, eventually made it up to New York City and on a number of occasions they performed at the legendary Cafe Wha? in Greenwich Village. Such trips to New York helped broaden Springsteen's horizons and enabled him to meet and watch other, more professional bands on stage.

The Castiles even made a record—albeit a vastly amateur one—at a recording booth in Brick Town, New Jersey. It was, however, the very first time Springsteen's voice and guitar were captured on vinyl. Unfortunately, only a couple of copies of the record exist today. Understandably, they are prized collector's items.

Recently, *Backstreets* had the opportunity to speak with George Theiss, a member of the Castiles back then, and today, a respected Shore musician who's in the process of reforming the once acclaimed George Theiss Band. As the lead singer and rhythm guitarist, Theiss's role in the Castiles was an important one. One winter night in Freehold, where he still resides, Theiss recalled the days when the Castiles were, as he put it, "one of the best bands on the Jersey Shore, maybe the best."

Backstreets: If I recall correctly, didn't the Castiles sort of evolve out of the Sierras, the band which included you and Vini Roslin, who later played bass in Child and Steel Mill?

George Theiss: Yeah, indirectly the Castiles grew out of the Sierras. Both were Freehold bands.

Backstreets: Was Bruce an original member of the group?

Theiss: No. He came in after the group was formed. At the time I was going out with Bruce's sister, Ginny, so it was very convenient for me to have Bruce in the band (laughs).

E Street Alumni

(This is the sixth in a continuing series of articles on E Street Alumni. The David Sancious piece was postponed again—David's still on tour.)

Backstreets: Looking back, it seems that much of the credit for the success that the Castiles achieved should go to Tex Vinyard, the group's manager. Would you agree with that?

Theiss: Oh yes, definitely. The Sierras used to rehearse right next door to Tex's. The drummer lived there. So, naturally, Tex heard us playing. One day he came over, and I guess he felt sorry for us, because from then on, we started rehearsing in his dining room. He and his wife, Marion, did a whole lot for us. They got rid of all their dining room furniture and replaced it with amps and drums. They adopted us. We ate there, hung out there, watched TV there. For a good three years, we were there steady. And it wasn't just the band, it was friends of the band, girlfriends, the whole bit. It must have amounted to about 12 to 15 people on pretty much a regular basis.

Backstreets: How important was Tex's guidance and advice? He certainly did more than simply let you rehearse in his house.

Theiss: Oh yeah. We definitely wouldn't have gone as far as we did without him, that's for sure. All we wanted to do was play and have a good time. Tex took care of everything else. He was a great manager. He even bought us equipment. Tex was also a big ego builder. He would sit there and tell you how the girls were going crazy over you. At 16 or 17, that's just what you wanted to hear. He made sure we were confident.

Backstreets: What year was the band formed?

Theiss: Let's see, 1964 or '65. I think it was 1965. And it went to about 1968.

Backstreets: What caused it to break up?

Theiss: Tex claims he fired us. But I think it just got to the point where we weren't getting along too well. A couple of the guys were going to go to college. I didn't know what I was going to do. Bruce was already working



KATHIE MANIACI PHOTO



on his next thing. He was already jamming with the guys he would form Earth with. So, as soon as the Castiles broke up, he just took over what booking we had and went on.

Backstreets: Musically, what was so special about the Castiles?

Theiss: We went out and played with confidence. We played without being afraid of blowing it. It was the feeling of thinking we were good which was the thing that made us good. We certainly weren't the best musicians around, but often we sounded like we were—because of our confidence.

Backstreets: Where did the name come from?

Theiss: Shampoo. At the time, that's the kind of shampoo everyone was using. The name also had a nice ring to it, if you know what I mean.

Backstreets: Do you remember what kinds of material comprised the Castiles' song list?

Theiss: Songs by the Stones, the Who, the Blues Project, the Animals, Blues Magoos, some Beatles, Hendrix, and the Doors. We liked to do "B" sides of a lot of the hits by these groups. But we also did things like the Stones' "Get Off My Cloud" and the Animals' version of "Bring It on Home to Me."

Backstreets: How about originals?

(Continued on next page)



"Tex thought it was important to look good, to have that uniform look. In fact, he called them uniforms. Later on, we got into the Sgt. Pepper look with boots and jackets."

(Continued from previous page)

Theiss: Well, we did two songs which Bruce and I wrote. And there was another original song that we did, but I can't remember it, however. The two songs we did do, which, by the way, were the ones we recorded, were "That's What You Get" and "Baby I."

Backstreets: Do you remember anything about writing those songs?

Theiss: Yeah. They were written in the backseat of Tex's car on the way to the studio to record them. (laughs)

Backstreets: What was the purpose of making a record? Did you actually plan to distribute it? Was it considered a stepping stone to a recording contract with a record company?

Theiss: Tex just said, "Let's make a record," so we did. We didn't have any idea of distribution or getting signed to a label. We

Above: The Castles 1966 promo shot. Clockwise from center: George Theiss, Vinny Manniello, Paul Popkin, Bruce Springsteen, and Frank Marziotti.

Top left: Theiss at a recent Stone Pony show.

Bottom: The Cahoots, a legendary Asbury band lead by Theiss. George is at the top left.

didn't think that collectively, that much I know. Bruce was probably thinking along those lines, and I know I did at times. But I don't think the other members of the band did. We were too much involved in the present to really think about what could happen in the future.

Backstreets: Onstage, the band certainly had a sharp, polished look, with those vests, white shirts and black pants.

Theiss: Yeah. Tex thought it was important to look good, to have that uniform look. In fact, he called them uniforms. It looked real professional to him to have us all look alike up there on the stage. We didn't care. Later on, we got into the Sgt. Pepper look with boots and jackets. There was a poster we had made. We were all dressed up in long military jackets. We looked great.

Backstreets: Looking back, did it ever occur to you...

Theiss: That Bruce would become as big as he has become?

Backstreets: Well, yeah.

Theiss: Sometimes it's hard to believe how big he really is. But there was always something different about Bruce. He always seemed to know something we didn't. It was as if he always had a plan and that he knew exactly where he was heading. 🐾

TIRED OF ROLLING STONE?

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The Complete Listener's Guide To

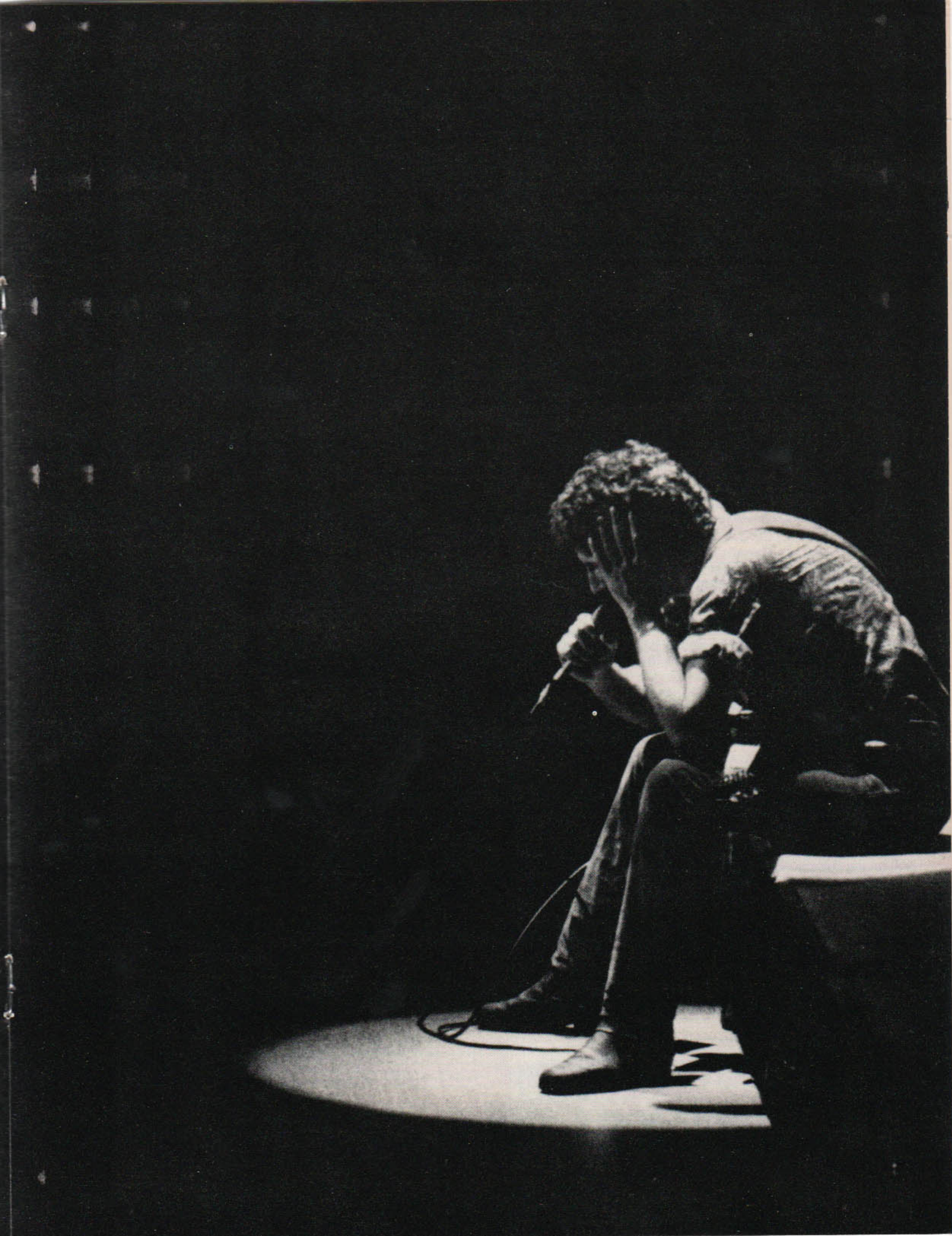
LIVE/1975-85

“The screen door slams, Mary’s dress waves. Like a vision she dances across the porch as the radio plays.” So started Bruce Springsteen that night back in October of 1975 in a crowded Roxy Theater and so begins *Live*, surely one of the most unusual records in the history of recorded music. Whatever one’s feelings about the success or failure of this record in capturing a Springsteen live show, this set has a life and soul of its own—it’s as personal as records come.

So rather than critically analyze the set, the way other rock magazines have wanted to do, we’ve tried to deal with the set personally—both by asking our readers to write about how they feel about the set, and by annotating each and every song and giving it a place in history. If the actual package lacks in anything it is in this annotation—though we’re told which show each tune is from we get none of the context or setting for the songs. So here we’ve attempted to bring that back to the record, and to do so we’ve listed the entire set list of all 16 shows featured on the set. We’ve also written a brief description of each and every one of those shows in an attempt to give one a feel for where these songs come from. So sit yourself down, crack open a beer, slip the headphones on and the live set on and go back to where the magic started—hear that screen door slam. . .

(Continued on next page)

PHOTO BY LAURA LEVINE



THE ROXY
10-18-75
THUNDER ROAD
TENTH AVE. FREEZE-OUT
SPIRIT IN THE NIGHT
E STREET SHUFFLE
EVERY TIME YOU WALK IN
SHE'S THE ONE
BORN TO RUN
SANDY
BACKSTREETS
KITTY'S BACK
JUNGLELAND
ROSALITA
GOIN' BACK
CAROL

THE ROXY
7-7-78
RAVE ON
BADLANDS
SPIRIT IN THE NIGHT
DARKNESS
CANDY'S ROOM
FOR YOU
POINT BLANK
PROMISED LAND
PROVE IT ALL NIGHT
RACING IN THE STREET
THUNDER ROAD
PARADISE BY THE 'C'
FIRE
ADAM RAISED A CAIN
MONA/SHE'S THE ONE
GROWIN' UP
SAINT IN THE CITY
BACKSTREETS
HEARTBREAK HOTEL
ROSALITA
INDEPENDENCE DAY
BORN TO RUN
BECAUSE THE NIGHT
RAISE YOUR HAND
TWIST AND SHOUT

WINTERLAND
12-16-78
GOOD ROCKIN' TONIGHT
BADLANDS
RENDEZVOUS
SPIRIT IN THE NIGHT
DARKNESS
INDEPENDENCE DAY
PROMISED LAND
PROVE IT ALL NIGHT
RACING IN THE STREET
THUNDER ROAD
JUNGLELAND
SAINT IN THE CITY
SANTA CLAUD
THE FEVER
FIRE
CANDY'S ROOM
BECAUSE THE NIGHT
POINT BLANK
MONA/SHE'S THE ONE
BACKSTREETS
ROSALITA
BORN TO RUN
DETROIT MEDLEY
TENTH AVE. FREEZE-OUT
QUARTER TO THREE
ARIZONA STATE UNIVERSITY
11-5-80
BORN TO RUN

(Continued from previous page)

The Roxy, 10-18-75

Sitting alone at the piano is Bruce Springsteen with his head facing down at the keys, in the dark. He's wearing the same beat-up leather jacket pictured on the cover of *Born to Run* though it looks like in the six months since that picture was taken it has been repeatedly run over by a truck. His scruffy beard gives him the appearance of beatnik and illuminated in the darkness his peaked nose is the best evidence yet for a Dylan comparison. He's wearing a light blue workshirt, the style made popular in the late '60s by surfers and it shows his lanky frame underneath the worn fabric. He raises his hands, they come down upon the keys like a flock of birds—you close your eyes and the magic begins.

That's what it felt like back in the packed Roxy Theater in the seamy part of Hollywood in 1975 when Bruce Springsteen did a showcase. The house was packed—it usually held about 400 people but probably more than 500 were there that night—and was mostly filled with record company people who at first seemed more interested in their expense account drinks than the young man on stage. But as soon as "Thunder Road" began, and Springsteen began spinning his tales of the Jersey Shore, the crowd was in rapture—suddenly all those romantic Hollywood movies came back to life here in this old movie house.

The show was part of a four-night stand at the Roxy, and Bruce played two shows each night. During the third night (the show which "Thunder Road" was taken from) Bruce dedicated "Carol" to Carole King, who was in the audience. So was Robert Hilburn who wrote an ecstatic review in the next days *LA Times*.

The Roxy, 7-7-78

Many would argue that the summer and fall of 1978 was the hottest moment of Bruce Springsteen's long and varied performing career. During July he literally took California by storm, starting with two killer shows at the Berkely Community Auditorium—for years these have been considered to be his finest live performances and they were considered for release as a record back in 1979.

After the Bay Area, the E Streeters moved to L.A. where they took on the Forum, one of their largest venues yet and played to a packed and enthusiastic crowd. Two days later, in a strange booking move CBS had the band back in the Roxy, the small 400-seat theater where he showcased back in 1975. The place was absolutely packed—even big name Hollywood stars couldn't get tickets.

The show was broadcast live on KMET and the 26-song set started with "Rave On" and didn't let up until almost three hours later when the band ended with "Twist and Shout." It was July in Los Angeles and by the end of the set every single person in the house was covered with sweat from head to toe. It may have been one of the greatest shows of Bruce's life, of anyone's life.

Winterland, 12-16-78

The two-night stand at the Winterland in San Francisco, Dec. 1978 began what is considered by many to be the best two weeks of shows Bruce and the E Street Band have ever put on. The dates, starting with the Winterland radio broadcast and ending with a marathon length New Years Day show in Cleveland, were the "home stretch" of the *Darkness* tour. These were encore performances in cities the band had already played in during the summer and early fall, so the shows were really above and beyond the call of duty.

The second night at Winterland began with Bill Graham's introduction: "Rather than talk about last night, which was magic, let's just talk about tonight. On a Saturday night in San Francisco, Mr. Bruce Springsteen." Bruce then asked the crowd if they had "heard the news," before pouring into "Good Rockin' Tonight." "Badlands" lead to "Rendezvous," which Bruce dedicated to Greg Kihn. The rest of the set featured hot versions of "Saint in the City," "Because the Night," "Backstreets" and the newly rediscovered "The Fever," which was the best band showcase song since "Kitty's Back." The show ended with a tremendous "Quarter to Three," capping a 26-song set.

"Fire" is the only song taken from this show included on *Live*. The version on the set has added back-up vocals, changes one line, and slightly alters the introduction, and rightly so. The line "This is for all the girls" is actually from the Roxy 7-7-78. At the Winterland show, Bruce dedicated "Fire" to his then girlfriend Joyce Hyser. It's not difficult to understand why this change was made from an otherwise outstanding show.

ASU, 11-5-80

"I don't know what you guys think about what happened last night, but I think it's pretty frightening. You guys are young, there's gonna be a lot of people depending on you comin' up, so this is for you."

This is the message Bruce gave before blasting into "Badlands" at Arizona State University Nov. 5, 1980. It's easy to see why this version was chosen for *Live*—it was recorded the night after the 1980 presidential election, and Bruce's introduction makes his opinion of the newly elected president perfectly clear. This strong message may have been left off the set in lieu of the equally strong warning Bruce uses to introduce "War." "Badlands" was just one of the emotional highlights of the 34-song set. This show was an inspired one from beginning to end, and is a fine example of the kind of shows given during the first leg of the *River* tour.

There were many features of the early *River* tour shows that were played only rarely after the first three or four months of the tour, and many were included in this show: opening with "Born to Run," the extra sax solo in "Tenth Ave. Freeze-out," the beautiful

(Continued on next page)

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THE RIVER
BADLANDS
THUNDER ROAD
NO MONEY DOWN
/CADILLAC RANCH
HUNGRY HEART
FIRE
CANDY'S ROOM
SHERRY DARLING
HERE SHE COMES
I WANNA MARRY YOU
THE TIES THAT BIND
STOLEN CAR
WRECK ON THE HIGHWAY
POINT BLANK
CRUSH ON YOU
RAMROD
YOU CAN LOOK
DRIVE ALL NIGHT
BACKSTREETS
ROSALITA
I'M A ROCKER
JUNGLELAND
DETROIT MEDLEY

NASSAU COLISEUM
12-28-80
MERRY X-MAS BABY
BADLANDS
TWO HEARTS
TENTH AVE. FREEZE-OUT
DARKNESS
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WHO'LL STOP THE RAIN
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STOLEN CAR
WRECK ON THE HIGHWAY
POINT BLANK
THE TIES THAT BIND
RAMROD
YOU CAN LOOK
BACKSTREETS
ROSALITA
SANTA CLAUS
JUNGLELAND
BORN TO RUN
DETROIT MEDLEY

NASSAU COLISEUM
12-29-80
NIGHT
OUT IN THE STREET
TENTH AVE. FREEZE-OUT

(Continued from previous page)

"Here She Comes" into "I Wanna Marry You." "Here She Comes" featured beautiful harmony vocals by Steve and Clarence, as Bruce told of watching a woman walk by his house every day, but never being able to meet her and talk to her. Perhaps the most stunning section of the early River tour shows was the relentless trio of "Stolen Car" into "Wreck on the Highway" into "Point Blank." Riveting, emotionally draining, these three songs were a trip in the the darkness. Also included in the show was the rarely played "No Money Down" introduction into "Cadillac Ranch." That story would later evolve into the live "Pink Cadillac" rap. Seldom played River rockers "Crush on You," "Jackson Cage," and "I'm a Rocker" were also included in this extended set.

Nassau,

12-28-80, 12-29-80, 12-31-80

The 1980 Nassau Coliseum shows were simply three incredible shows. It was the third stand of New York area shows in less than five weeks and definately the best. Besides the material listed on *Live*, both non-LP B-sides are taken from these shows; "Merry X-mas Baby" from 12-31-80 and "Incident on 57th St." from 12-29-80.

What made these shows great? The first tip-off is the length of the shows: 33, 35, and 38 songs respectively, the latter representing Bruce's longest show to date. Four hours of music, not counting intermission, from "Night" to "Raise Your Hand." The second reason is the time of year—after Christmas, before New Years, and cold outside. In an interview in *Keyboard*, Roy Bittan said that it was so cold at those shows that the piano went out of tune due to the temperature change between indoors and out. The shows were sandwiched between two week breaks for the band, so there was plenty of time to plan and to recover. The setting was right, and the most important reason was the performance.

On the 28th Bruce opened with the debut of "Merry X-mas Baby" and it was instantly clear that many surprises were to come over the next three nights. Also debuting that night was "This Land is Your Land," though contrary to the source given on the liner notes, it is not the version on *Live*. The version on the set is from the next night and the song is played with much more confidence. Flo and Eddie joined the band for "Hungry Heart" in the second set which included an appropriate coupling of "Sandy" and "For You." The band was in high gear as they swung through the encores finally ending the show with the "Detroit Medley," featuring Bruce calling out the train stops along the tour.

The 29th was the only River tour show, and last show in history, to include "Incident on 57th St." The song speaks for itself and its humorous to note Bruce's introduction to the song: "I hope I remember all the words." The show opened with a tremendous "Night," performed all too infrequently on recent tours, and rolled powerfully through a strong set featuring great versions of "Darkness," "Two Hearts," and "Incident" into "Rosalita."

Despite the order of those two songs on *Wild and Innocent*, it was quite rare for them to be performed in the LP sequence. This night they were flawlessly linked together by Roy, contrary to the ending on the recent B-side.

"Are you ready to set down 1980?" So began Bruce's longest show ever, New Years Eve 1980. New Years shows had been planned for the *Born in the USA* tour, but they never materialized and after the precedent set by this show it is hard to believe that any show could top this one. "Night," "Rendezvous," "Fade Away," "Price You Pay," "Spirit in the Night," "Held Up Without a Gun," "In the Midnight Hour," "Auld Lang Syne," all done infrequently at best and never before in many cases, made this show one of the all time best. Besides the song selection, Bruce had a lot to say about the coming new year and years past. The introduction to "This Land is Your Land" was completely altered from previous nights, as Bruce spoke about the song in the context of his father and what it represented to him. By the time "Raise Your Hand" finally ended the show in 1981, exhaustion was a given and the odyssey was for the moment completed. Three nights, 106 songs in all, this was the River tour at its best.

Meadowlands,

7-6-81, 7-8-81, 7-9-81

The 1981 summer tour began at home with six shows in the Meadowlands Arena in East Rutherford NJ. For Bruce and the band it was a triumphant return from Europe, where the show had undergone some changes. The set was now 25 to 30 songs and tightly packed into 3 hours. There were new songs and new arrangements all honed in Europe and Bruce was ready to cut the ribbon on this new facility. Live steps in for the last three nights of the stand, and all three were outstanding.

Europe had yielded the new songs: "Follow that Dream," "Trapped," and "Bye Bye Johnny." All three were included in the shows used for *Live*. "Follow that Dream" was much closer to the original Presley version at these 1981 shows and it featured one of Bruce's fine vocal performances. Its placement in the show couldn't have been better, as the bridge between "Darkness" and "Independence Day." "Trapped" was simply breathtaking. Far superior to its '84-'85 counterpart, and due greatly to Steve's superb back-up vocals, the song had an urgency then that has been toned down. "Bye Bye Johnny" was also altered from the later released one. Slower and more understated, the 1981 version was also made poignant by Bruce's introduction, in which he talked about his own reaction to Elvis' death. The Meadowlands shows were the US premiere for this newly-focused show.

Other highlights across the three nights included Bruce and Steve trading lead vocals on "I Don't Wanna Go Home," which was played so well that it seemed to belong in every night. Gary U.S. Bonds joined the band for the terrific "Jole Blon" and "This Little Girl" on the 9th. "Jole Blon" was one of the many outstanding

(Continued on next page)



covers which were only performed on the 1981 tour. Covers from the other shows included "Proud Mary," "Ballad of Easy Rider," "Deportee" and "Sea Cruise." The band introductions during "Rosalita" were also at their best, culminating in the fitting "Spotlight on the Big Man" done to the tune of "Sweet Soul Music." The shows ended with what has to be the best "Detroit Medley" ever. Classics like "Shake," "Sock it to Me Baby," and "Land of 1000 Dances" were shuffled in and out of the medley every night, usually six or seven songs long, until there was nothing to scream but: "I'm just a prisoner, of ROCK AND ROLL!"

Ten shows in sixteen days, 20,000 people a night, all sold-out. John Entwistle, J.T. Bowen, Southside Johnny, the Miami Horns and Little Steven all perform as special guests. The *Born in the USA* tour stopped for three weeks at the Meadowlands Arena, August 5-20, 1984. The shows were the longest stand Bruce has ever played at one venue and the tri-state area gave the shows the attention normally reserved for the Democratic and Republican nominating conventions.

Live uses material from three shows of the stand, the 6th, 19th and 20th. The show on the 6th is fairly representative of the kind of sets done on the first two months of the tour. Besides the great "No Surrender," another highlight of the show (or any show which included it) was "Open all Night." Matched with the great story Bruce told about being arrested, this song was great when done live. The encores gave us the wonderful "Born to Run" into "Street Fightin' Man." The 19th show included the rarely played "My Father's House," which together with "State Tropper" were the least played songs from Nebraska performed live. The always magical "Growin' Up," "Fire" and "Travelin' Band" were stand-outs in this 31-song set.

The last night of the stand was a night of rock 'n' roll history. Little Steven joined the band for the perfectly chosen "Two Hearts." Then came a surprise—with the Miami Horns leading the way, Bruce and Steve poured into a throat-lumping version of Dobie Gray's "Drift Away." The band has never sounded better than they did on that song. Only "Tenth Ave. Freeze-out" is included from this show and that really is a shame. Steve and the Miami Horns made it a special night, a homecoming in the truest sense, reminiscent of the '76 and '77 tours when the horns were there every night. There is something about that sound that just feels right, and the whole night was right from start to finish.

You could call it the Superbowl of Springsteen. Bruce's 1985 Giants' Stadium appearance were probably the single biggest concerts (in terms of sheer numbers of people, of dollars, of inches

What is clear is that these shows were the epitome of the *Born in the USA* tour—everything was big, bold and splashy. There were few intimate moments though by the time Bruce blasted out “Born to Run” on the 19th (the version included on *Live*) to say he was on the top of the world is an understatement of the century—He was Bruce. God.

The Giants Stadium shows may not have been the best Springsteen shows ever, (and the probably weren't even in the same league as other *Born in the USA* shows like Tacoma, WA) but they were one of the biggest deals in the history of New Jersey.

It now seems only fitting that the *Born in the USA* tour ended in the Olympic-size confines of the Los Angeles Coliseum. The 16-month world tour was the most successful in rock history, and each of the final four shows was sold-out.

The 1985 stadium tour was criticized by many for having lost much of what made a Springsteen show so great. Shows in Giants Stadium and Philadelphia's Veterans' Stadium had nearly identical set lists every night, varying by one or two songs at best. This continued across the country for the most part, but there seemed to be a change on the West Coast. The two Oakland shows had seven different songs between the two nights, including the rare "Used Cars," and the even rarer "Stolen Car." Denver also got "Used Cars" as well as "Travelin' Band," and the unexpected "High School Confidential." The band seemed rejuvenated leading to L.A.

With a single song Bruce reaffirmed to many long-time fans, who were perhaps wavering, that there was still a "reason to believe." That song, of course, is "War," the most directed and clear political statement Bruce has ever made. That song alone qualified the L.A. stand in spite of the hype and immenceness surrounding the shows there. *Live* uses a lot of material from the 9-30-85 show, including fantastic versions of "Seeds" and "Born in the USA," which really came alive with the ripping guitar solo at the end. There may be too much *Born in the USA* material on *Live*, but the chosen versions are good ones.

The 9-30-85 show also had a superb encore starting with the now updated "This Land is Your Land." The new version does not employ the chorus, and adds lyrics about seeing people waiting in line for food and jobs. The sense of social consciousness at these shows was great and Bruce spoke in many places about the feelings of the country and the importance of community spirit. The show wrapped up with two John Fogerty songs: "Travelin' Band" and "Rockin' All Over the World," fitting for where the band found themselves, just one show away from the end of the tour.

(Written and compiled by Erik Flannigan. Special thanks to Art Masgiochi, Glen Boyd and Mark Stricherz for their research in completing this article.)

THUNDER ROAD
PROVE IT ALL NIGHT
TENTH AVE. FREEZE OUT
DARKNESS
FOLLOW THAT DREAM
INDEPENDENCE DAY
TRAPPED
TWO HEARTS
PROMISED LAND
THE RIVER
THIS LAND IS YOUR LAND
WHO'LL STOP THE RAIN
BADLANDS
OUT IN THE STREET
HUNGRY HEART
YOU CAN LOOK
CADILLAC RANCH
SHERRY DARLING
JOLE BLON
BYE BYE JOHNNY
RACING IN THE STREET
RAMROD
ROSALITA
I DON'T WANNA GO HOME
JUNGLELAND
BORN TO RUN
DETROIT MEDLEY
/SOCK IT TO ME BABY
TWIST AND SHOUT

MEADOWLANDS ARENA
7-8-81
BADLANDS
OUT IN THE STREET
THE TIES THAT BIND
DARKNESS
FOLLOW THAT DREAM
INDEPENDENCE DAY
TRAPPED
TWO HEARTS
PROMISED LAND
THE RIVER
THIS LAND IS YOUR LAND
WHO'LL STOP THE RAIN
PROVE IT ALL NIGHT
THUNDER ROAD
HUNGRY HEART
YOU CAN LOOK
CADILLAC RANCH
SHERRY DARLING
JOLE BLON
BYE BYE JOHNNY
POINT BLANK
CANDY'S ROOM
RAMROD
ROSALITA
JUNGLELAND
BORN TO RUN
DETROIT MEDLEY
/LAND OF 1000 DANCES
/SOCK IT TO ME BABY
SWEET SOUL MUSIC
SHAKE

MEADOWLANDS ARENA
7-9-81
THUNDER ROAD
PROVE IT ALL NIGHT
THE TIES THAT BIND
DARKNESS
FOLLOW THAT DREAM
INDEPENDENCE DAY
WHO'LL STOP THE RAIN
TWO HEARTS
PROMISED LAND
THIS LAND IS YOUR LAND

Live: By our readers

Bruce Springsteen and The E Street Band *Live/1975-85* bolted to *Billboard's* number one album spot from the first week of its release, on into the new year. The attention the album has garnered extends far beyond the industry, with news reports about radio stations first playing the record, astronomical sales results, and enormous lines in cities across the U.S. that greeted *Live's* November 10 release. Then came the "War" video, *People* magazine and more hysteria. But what were the critics saying? *Live* is not a standard record release. To review the record without reviewing the man is almost impossible—they are intertwined. The record must be looked at both critically and personally, for *Live* is supposed to represent a career, not just a concert. Or is it?

The reviews came in, some questioning, but for the most part all favorable. Bill Flanagan gave an excellent critical review in the January *Musician*, addressing the record as both critic and long-time fan. Perhaps the most thorough review was by Gavin Martin in England's *New Musical Express*, which went through the album side by side in great detail. There were common questions by both fans and critics regarding song selection, but some disappointment seems inevitable unless Bruce released a set which included every song he has ever played live. Even then, arguments about which version or what order are bound to arise. To look at *Live* for what it isn't, is to overlook what it is. *Live* is "Two Hearts," "Thunder Road," "Candy's Room," "No Surrender" and others, the point being that every listener is going to feel differently about *Live* and what it means to them. *Backstreets'* readers sent us their reviews of *Live* and what links them all together is a sense of personal meaning. Feelings range from fulfillment to disappointment, enrapture to disgust, each with an individual perspective. We got hundreds of responses and what follows is obviously only the tip of the iceberg in terms of our reader's opinions.

"Bruce shatters all false conceptions..."

With the first single off his new live set, Bruce Springsteen shatters all the false conceptions and interpretations surrounding the message of "Born in the USA." At the same time he exposes the naive trust so many Americans have put and still place in their leaders. In the "War" video, a news broadcast mentions that Richard M. Nixon has just been inaugurated as the President and this mention is not to be overlooked. The parallel Springsteen draws between Nixon and Reagan helps strengthen his argument that in 1985 "blind faith" is still ever present. And all this protest at the time of Reagan's blunder with Iran! Bruce's sense of timing is as great as the new live set.

By David Shannon
St. Catharines, Ontario

"It could never live up to everyone's expectations..."

Live/1975-85 is not about "moments." I have seen Bruce 11 times in the past 11 years and I can remember so many moments that it could fill a ten album set and still come up short. It could never, given its constraints, live up to everyone's expectations and dreams. However, the album brings back memories of "how it really was" for those of us who were there. And what memories they are!

By Kerry Jevsevar
Cheswick, PA

"It means a milestone in rock 'n' roll history..."

After completing my *Live* set with "Merry Christmas Baby" and "Incident on 57th Street" from the import, I consulted the *Blinded by the Light* boot chapter and all of my back issues of *Backstreets*, the On Collecting departments. *Live/1975-85* is a tease.

On Monday, November 10th at 2 p.m., I stood second in line at Good Vibrations (Mass. record store chain), with a copy of *Live/1975-85* under my arm. The store had just received their truckload of Bruce tapes, albums and CDs. I skipped out of work early that day to tape my copy on the best metal tape I could buy. This tape was going to have to withstand an out-of-the-ordinary number of plays. The tape rolled through album one, side one. I shook myself out of the trance I'd settled into so I could flip the album. There was no telling what else five magical LPs would bring to me.

The absolute truth of the matter is that we'll never hear live Bruce in this top quality again. Bootlegs can never match Max's stinging drumbeats, Roy's nimble-fingered piano notes, Clarence's lung-bursting sax solos, nor Bruce's exhausting energy and emotion. Unlike other *Live/1975-85* reviews which sulk in lieu of what could have been, mine revels in what I have—even if I do want more.

What does *Live/1975-85* mean to me personally? It means the capture of the most moving music and performances that have ever impacted my life; a 3½ hour dose of live Bruce for the times I need it most. It means a milestone in rock 'n' roll history which will never be outdone in my eyes and ears. It means an abbreviated musical chronicle of a man who the rest of the world has finally come to appreciate (the initial group of us caught on years ago) for all he represents: hope, equality, integrity and the fulfillment of dreams. Thanks to Jon Landau and to Bruce for following through on this mammoth project. I only wish I could have helped.

By Amy Carmusin
Needham, MA

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THE RIVER
TRAPPED
OUT IN THE STREET
BADLANDS
YOU CAN LOOK
CADILLAC RANCH
SHERRY DARLING
HUNGRY HEART
JGLE BLON
THIS LITTLE GIRL
BYE BYE JOHNNY
RACING IN THE STREET
RAMROD
ROSALITA
JERSEY GIRL
JUNGLELAND
BORN TO RUN
DETROIT MEDLEY
/SOCK IT TO ME BABY
SWEET SOUL MUSIC
SHAKE

MEADOWLANDS ARENA
8-6-84
BORN IN THE U.S.A.
OUT IN THE STREET
SPIRIT IN THE NIGHT
ATLANTIC CITY
OPEN ALL NIGHT
NEBRASKA
TRAPPED
PROVE IT ALL NIGHT
GLORY DAYS
PROMISED LAND
USED CARS
MY HOMETOWN
BADLANDS
THUNDER ROAD
CADILLAC RANCH
HUNGRY HEART
DANCING IN THE DARK
TENTH AVE. FREEZE-OUT
NO SURRENDER
BECAUSE THE NIGHT
PINK CADILLAC
FIRE
BOBBY JEAN
RACING IN THE STREET
ROSALITA
I'M A ROCKER
JUNGLELAND
BORN TO RUN
STREET FIGHTING MAN
TWIST AND SHOUT
/DO YOU LOVE ME?

MEADOWLANDS ARENA
8-19-84
BORN IN THE U.S.A.
OUT IN THE STREET
SPIRIT IN THE NIGHT
ATLANTIC CITY
REASON TO BELIEVE
MY FATHER'S HOUSE
COVER ME
DARLINGTON COUNTY
GLORY DAYS
PROMISED LAND
MY HOMETOWN
DARKNESS
BADLANDS
THUNDER ROAD
HUNGRY HEART
DANCING IN THE DARK
CADILLAC RANCH

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"The CD mix is, in my opinion, horrible..."

I've got the *Live 1975-85* on CD and here's how I feel:
A) Why in the hell are "Darlington County" and "Working on the Highway" included? Hasn't he (Bruce, not God) sold enough of these?

B) Why in the hell is "Drive all Night" not included on "Backstreets"? Isn't that why it's everyone's favorite?

C) The CD mix (in my opinion) is horrible, especially with headphones! Sorry, but you can just tell when it's a different crowd, a different night.

Other than that, it'll do. (I guess it will have to). "10th Avenue Freeze Out" and "Thunder Road" actually save this set for me.

By **Tarik M. Trad**
Montclair, CA

"At any given listening, something gives me goose bumps..."

The live collection is my fourth Bruce album purchased on release date and the one I've waited for the longest. I've dabbled in bootleg collecting and am ecstatic to finally have an "official" live recording of superb quality.

Obviously, this isn't a critical analysis with even a hint of objectivity. Sure there are ways the set could be improved; yea, I wish "Rendezvous" could have been included; and we all know it doesn't quite capture the feeling of a live show sequentially. But, it is glorious nonetheless!

My personal gauge is the "goose bumps" scale of what "rings true"—that universal feeling that sends a shock wave of excitement and slight shiver through you when something touches the very core of your being. For me, it's things like: recordings of JFK or Martin Luther King; Peter Gabriel's "Biko" live; a kiss on the neck from my fiancé; Bono's line on the Band-Aid single; "Silent Night" sung at Christmas; the Lincoln memorial; Bob Geldof's Live Aid performance; "Brian's Song"; the poem my dad wrote for my birthday last year; and many other people, events, places, songs, etc. that touch my deepest emotional/spiritual self.

Bruce continually inspires that part of me through his music and live performances. And at any given listening, something on *Live 1975-85* strikes that chord—gives me "goose bumps"—and triggers a renewed enthusiasm for living life to its fullest and for helping create a world where all people can do the same.

By **Mimi Chamberlin**
Cincinnati, OH

"This is as good as it gets."

My initial response to *Live 1975-85* is that the first track, "Thunder Road" is worth the price of the entire set. This is what Springsteen is all about for me. I'm tired of the many negative comments on what *Live* isn't—I prefer to appreciate it for what it is. The set isn't flawless, and anyone who's seen Bruce live has to be somewhat disappointed, but there's lots here to celebrate. Personal favorites, aside from the aforementioned "Thunder Road," are "Seeds," "Because the Night," "Fire," "No Surrender" and "The River."

I'm flooded with memories as I listen. This is as good as it gets. Bruce deserves a lot of credit for putting this set together, the sound quality, particularly on CD, far surpasses any bootleg. You cannot, however, look at *Live 75-85* as a concert. It isn't. The songs are pearls scattered along the ten-year route. No other live album takes you from the depths of despair to the heights of ecstasy, from tears to laughter, and is great rock 'n' roll to boot.

Maybe there is too much *Born in the USA* material, but I remember sitting in the stands at Giants Stadium in 1985, listening to "Bobby Jean," the song I was sure Bruce wrote just for me, with tears in my eyes. The experience was no less real on hearing the song reprised here. I will always be grateful to Bruce for giving me this joy of a record.

By **Jean Dobson**
Brooklyn, NY

"There are no risks taken on this album."

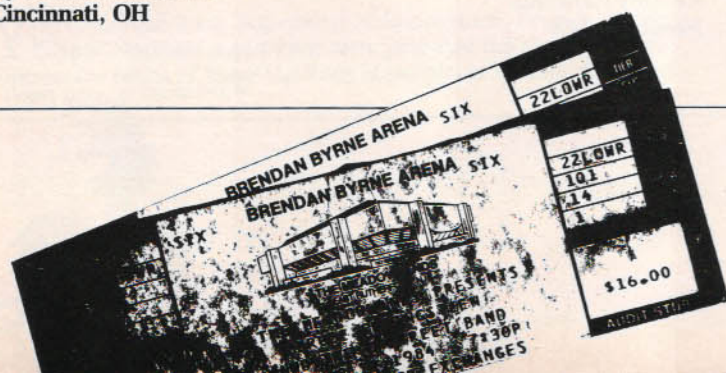
I am not only disappointed by *Live 1975-85*, I am wildly dissatisfied. I feel betrayed. Bruce Springsteen has turned his back on long-time admirers and issued a concert recording for a hoarde of new fans. There are no risks taken on this album. It lacks in so many obvious areas, that I can't believe it was put out by the same artist who released *Nebraska*!

Among the aforementioned areas: The song selection leaves a great deal to be desired; there are more incendiary performances of these tunes available elsewhere; too many songs from *Born in the USA* are included; and Bruce's best period of 1976-77 is ignored. When I realized that the "Sad Eyes" sequence had been edited from *Backstreets*, I literally threw my hands up in frustration—I was shocked.

Live 1975-85, one could allow, is a solid live rock album but it is most certainly not the great Bruce Springsteen concert recording I thought we'd someday see. It also doesn't deserve to be mentioned in the same breath as the *Allman Brothers Band at Fillmore East* or the *Who's Live at Leeds*; something I thought would be a foregone conclusion.

By **Daryl Mann**
London, Canada

(Continued on next page)



TENTH AVE. FREEZE-OUT
NO SURRENDER
PROVE IT ALL NIGHT
FIRE
GROWIN' UP
BOBBY JEAN
RACING IN THE STREET
JUNGLELAND
ROSA LITA
BORN TO RUN
DETROIT MEDLEY
/TRAVELIN' BAND
TWIST AND SHOUT
/DO YOU LOVE ME?

MEADOWLANDS ARENA
8-20-84
BORN IN THE U.S.A.
OUT IN THE STREET
SPIRIT IN THE NIGHT
ATLANTIC CITY
JOHNNY 99
HIGHWAY PATROLMAN
I'M GOIN' DOWN
DARLINGTON COUNTY
GLORY DAYS
PROMISED LAND
MY HOMETOWN
DARKNESS
BADLANDS
THUNDER ROAD
HUNGRY HEART
DANCING IN THE DARK
CADILLAC RANCH
TENTH AVE. FREEZE-OUT
NO SURRENDER
COVER ME
PROVE IT ALL NIGHT
PINK CADILLAC
GROWIN' UP
BOBBY JEAN
BACKSTREETS
ROSA LITA
JUNGLELAND
TWO HEARTS
DRIFT AWAY
BORN TO RUN
DETROIT MEDLEY
/TRAVELIN' BAND
TWIST AND SHOUT
DO YOU LOVE ME?

GIANTS STADIUM
8-19-85
BORN IN THE U.S.A.
BADLANDS
OUT IN THE STREET
JOHNNY 99
SEEDS
DARKNESS
THE RIVER
WORKING ON THE HIGHWAY
TRAPPED
I'M GOIN' DOWN
GLORY DAYS
PROMISED LAND
MY HOMETOWN
THUNDER ROAD
COVER ME
DANCING IN THE DARK
HUNGRY HEART
CADILLAC RANCH
DOWNBOUND TRAIN
I'M ON FIRE
PINK CADILLAC

(Continued from previous page)

"I feel quite emotional after so many isolated years..."

The album release is announced on national TV news on Nov. 8th. Words defy the elation which possess me. Pre-release pandemonium exhilarates as I devour reports of the unprecedented reaction in the USA. I revel in the anticipation, the torment of waiting. It's finally in my trembling hands on Dec. 10, but it's a disastrous start—two records warped, another incorrectly labeled.

On Dec. 16—a public holiday in South Africa—I settle down to enjoy the feast. I feel quite emotional after so many isolated years—I'm finally going to hear Bruce live! The first familiar strains of "Thunder Road"! The sun blazed and faded unnoticed as I slipped between American years, wondering what I'd been doing in '78, '80 and '81 whilst he was on all those different platforms, creating brilliant havoc. To have been there then, part of the climb towards today's monumental success, would be a privilege! "I wanted to make people's bodies tingle." I have no doubt... that you did Bruce! Mine is reverberating years later on the other side of this '86 world. What I would not have given... for a night at the Roxy with Bruce!

It's wonderful to finally hear songs I've only heard about before—"This Land is your Land." "Raise Your Hand" and the legendary "Fire." I wish there had been more of those. "Seeds" and "War" don't excite me—it's the old songs which move me from sadness to buoyancy. "Badlands," "Thunder Road," "Backstreets," "Racing in the Street," "The River" are more poignant than ever. This version of "No Surrender" excels to a degree of pain. But where is "Prove It All Night"? Leaving that off a live album seems sacrilegious.

Christmas passes in a remote, automatic blur while I listen to Bruce Live at work, on the beach, in my car, in my bath, wrapping presents and writing cards—what a sensational present!

By Jennifer Neish
Cape Town, South Africa

"It's breathtaking. Bruce puts so much soul in this set you can feel it."

As the announcer's voice faded and the crowd grew silent, ten years of rock and roll began with "Thunder Road." It was like hearing an old friend who finally found his way home. The energy and emotion is so intense it's breathtaking. Bruce puts so much soul in this Live set you can actually feel it. As my living room was transformed, I was once again in the crowd, listening to the Best, the Boss.

By Gina Martin
Victoria, TX

"Bruce takes me on a journey through ten years..."

Why didn't he make a recording of one of his entire shows? Why didn't he include what many fans think are his best songs? The answer is simple. Bruce Springsteen doesn't make records to please other people. If he did, he would never have released *Nebraska*, and we all would be the poorer.

I'll admit, when I first read the song list on *Live 1975-85*, I was disappointed that some of my favorites were not included. But, when I listened, those thoughts disappeared. On the first song, the beautiful, acoustic "Thunder Road," Bruce invited me to take a journey through the past ten years, a journey we all take. From our innocent, carefree, younger years, we go on through to the more mature, more socially and politically conscious years (Along the way, we laugh and cry, we feel anger and hurt—but in the end, and most importantly, we love.)

Bruce loves us. And he has shown that love repeatedly, by not taking the easy road and doing what everyone else thinks he should. Instead of giving us one night, he has given us ten years. And, with him, we can live this joyous journey over and over.

Out of curiosity, I listed all the songs your seven contributors wanted on *Live*. I found it interesting, that out of the 109 different songs, there was not one song everyone agreed should be on the album.

By Michele Hankins
Cleveland, OH

"It evokes strong sexual desire."

Bruce's new album on CD sounds phantasmagorical. Not too many of the tracks speak to me but "The River," "War" and "Growin' Up" touch me to tears because my father and I, even though I'm a female, had the same relationship when I was 17 in 1972. Very painful, lots of love in there somewhere, but thwarted by a gap of a generation or two.

And as for "I'm on Fire," there are a few vulgar terms I could employ to explain the effect it has on me but let's just say it evokes strong sexual desire for that Jersey boy on my part.

Bruce Frederick Joseph Springsteen is in my heart and in my soul. I love that man more than I can explain. I would never ask him for an autograph, invade his privacy, insult him by paying a scalper to see him, or bastardize his creative energies by paying any amount of money for anything bootlegged. If he never puts out another record, I won't be sad. I only want for him, what he wants for himself.

By Patrea Walenkiewicz
Griffith, IL

(Continued on next page)



BOBBY JEAN
THIS LAND IS YOUR LAND
BORN TO RUN
RAMROD
TWIST AND SHOUT
/DO YOU LOVE ME?
JERSEY GIRL
SHERRY DARLING

GIANTS STADIUM
8-21-85
BORN IN THE U.S.A.
BADLANDS
OUT IN THE STREET
JOHNNY 99
SEEDS
ATLANTIC CITY
THE RIVER
WORKING ON THE HIGHWAY
TRAPPED
I'M GOIN' DOWN
GLORY DAYS
PROMISED LAND
MY HOMETOWN
THUNDER ROAD
COVER ME
DANCING IN THE DARK
HUNGRY HEART
CADILLAC RANCH
DOWNBOUND TRAIN
I'M ON FIRE
GROWIN' UP
BOBBY JEAN
THIS LAND IS YOUR LAND
BORN TO RUN
RAMROD
TWIST AND SHOUT
/DO YOU LOVE ME?
JERSEY GIRL
SHERRY DARLING

LOS ANGELES COLISEUM
9-30-85
BORN IN THE U.S.A.
BADLANDS
DARLINGTON COUNTY
JOHNNY 99
SEEDS
DARKNESS
THE RIVER
WAR
WORKING ON THE HIGHWAY
TRAPPED
OUT IN THE STREET
I'M GOIN' DOWN
GLORY DAYS
PROMISED LAND
MY HOMETOWN
THUNDER ROAD
COVER ME
DANCING IN THE DARK
HUNGRY HEART
CADILLAC RANCH
NO SURRENDER
I'M ON FIRE
PINK CADILLAC
BOBBY JEAN
THIS LAND IS YOUR LAND
BORN TO RUN
RAMROD
TWIST AND SHOUT
/DO YOU LOVE ME?
STAND ON IT
TRAVELING BAND
ROCKIN' ALL OVER THE WORLD

(Continued from previous page)

"Whomever put this together made foolish decisions..."

I can't imagine that anybody familiar with the depth and range of Bruce Springsteen in concert would be anything but disappointed by *Live 1975-85*. Certainly, the album has its highlights: "No Surrender," "Tenth Avenue Freeze-Out," "Seeds," and "I'm On Fire" are among my favorite cuts. But the minuses I find on the album greatly outweigh the pluses.

Major problem number one is the selection of cuts. In the winter issue of *Backstreets* your reviewers list their choices for the forty cuts. What I'd give to have had Columbia release any of those lists in place of the one they did. Why? Primarily because so, so many of the cuts on *Live 1975-85* are available on Bruce's studio albums. They're very familiar. That's not necessarily a bad thing, but it certainly is disappointing thing when alternatively we could have had "I Want You," "Twist and Shout," "Jole Blon," and "Street Fighting Man."

Major problem number two is the selection of the versions of songs. "Adam Raised a Cain" is average at best (for Bruce) and so are "Spirit in the Night," "Darkness on the Edge of Town," "Because the Night," and "Backstreets" to name a few. If something almost always happens when Bruce sings these songs—when he sings any song—why does nothing happen when he sings them on this album?

Whomever put this album together made very foolish decisions. They've done the impossible: made Bruce Springsteen live bland.

By Joe Colicchio
Jersey City, NJ

"It's grandiose! Only superlatives describe it!"

In this France, submerged by the Cure's wave, Wham, Don Johnson and other insipid sounds, I'm one of the rare French to have followed the Boss since 1975 and *Born to Run*. Unfortunately, I haven't seen him in concert and I would give anything for that. So I waited for this album.

On the first day of its release in France, I got it. It's grandiose! Only superlatives—positive ones—are what I'd use to describe it.

Even if others would prefer other song titles, I personally find the essential spirit that's not in the studio versions—the truth. Bruce vibrates the soul like he vibrates the string of his Fender. We've always known that but here, we hear it.

And the Steinbeck of rock delivers to us the most emotional music in rock that I've heard in a long, long time.

Finally, I have my concert of the Boss! Not the first and last I hope!

By Corinne Doucet
Cestas, France

"My degree of frustration with the set is pretty high..."

It's funny, but Bruce has had such a great impact on my life that my degree of frustration with *Live 1975-85* is pretty high, no little thing compared with all the other frustrations of life. Readers of *Backstreets* are aware that his work, particularly in live performance, can be damn near magical, transcending not only rock 'n' roll, but time and art, and all those other undefinable things that one must try to define in his or her own mind. But much of the album seems to be just a documentation of Bruce's career, rather than a celebration.

The old question, I think, has been answered: Can any live album do Bruce justice? Probably not. But Bruce did himself no favors by taking nearly half of the songs from the *Born in the USA* tour(s); including only one song from 1975 (!); and editing classics like "Growin' Up" and "Backstreets."

Live 1975-85 undeniably has superb sound, commercial appeal, and is not without its high points. But when I want to recapture that feeling I've had of "being there," my bootlegs will be on the turntable, and *Live 1975-85* will be on the shelf.

By Carl Thomsen
Milwaukee, WI

"The album, as far as I'm concerned, is great..."

The *Live* album went on sale exactly two weeks to the day after my thirtieth birthday. Just in time, too, because I was scared and thinking maybe I wasn't that young anymore...

The album, as far as I'm concerned, is great. The earlier songs give those of us who've been fans for years wonderful, happy memories. They give Bruce's newer, younger fans a taste of the Good Old Days—the days when, perhaps unlike Bruce's parents, we were more than happy to settle for rock 'n' roll.

It's more than that, though. We've all been hurt, disillusioned and lied to. Bruce has, too, and he can put into words we all feel but are unable to express. I think that's the common bond between all of us and Bruce—he knows how we feel, how tough it can get. His heartbreakingly beautiful expression of that pain and disillusionment, especially in the *Darkness* and *Nebraska* songs, lets us know that we're not alone out here; that we're okay. We don't have to settle for "getting a little something for ourselves." We can have it all. We deserve to have it all!

I think the songs on the set were very well chosen, although a few of my favorites were omitted (like "Kitty's Back" and "Shut out the Light"). From "Thunder Road" to "Jersey Girl" we hear Bruce grow, change, and above all, TRIUMPH! His gift to us with *Live 1975-85* is the knowledge that we can do the same.

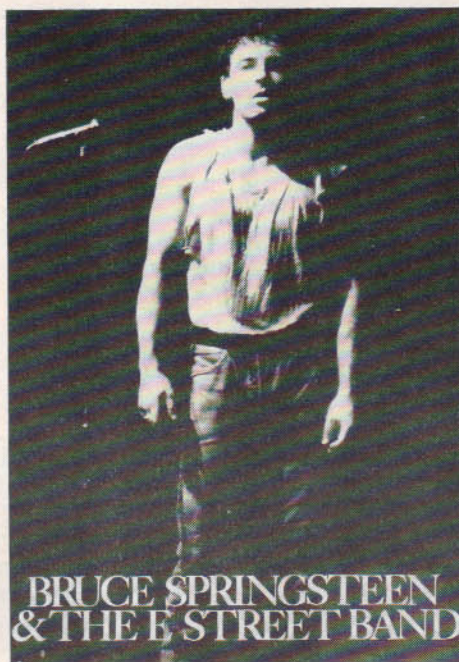
By Melissa Latimer
Ontario, CA

SEC 27 13 114
NO CANS/BOTTLES/CAMERAS
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* THE E STREET BAND *
* L.A. MEMORIAL COLISEUM *
MON. SEPT. 30, 1985 6:00PM

BRUCE POSTERS!

Official "Live" Posters!

We now carry three new official and authorized posters for the "Live" set. Prices are as listed for the US—make sure and add \$4 per order for a sturdy mailing tube and for UPS delivery. In Canada, add \$6 per order. Overseas, write to reserve—supplies are limited. Satisfaction guaranteed. All posters are mint and in beautiful full color. Send payment to Posters, Backstreet Records, PO Box 51219, Seattle, WA 98115.



Style WP #6: 25" by 37" Sexy shot. \$8.



Style WP #1: 24" by 36" Flag shot. \$8.

Style WP #5: 25" by 37" 4 shots. \$8.

Also available now: WP #7: Giant 62" by 20" door sized poster of "Live." \$10.

As Shakespeare say, "Is you or is you not a rocker?"

If you are a Rocker and if you rock to more than just the beat of the Boss, then **The Rocket** Magazine is the one music magazine you'll want to read each and every month. **The Rocket** is a monthly music and entertainment magazine that covers only the best of rock 'n' roll and covers it in a Boss style you don't find in other music mags these days. While **Rolling Stone** becomes a film magazine and **Spin** sticks Duran Duran on the cover, **The Rocket** covers only the best upcoming new music, the hot artists in the indie scene and the great artists from the past who are still great. Recent **Rocket** covers include Robert Cray, the Pretenders, K.D. Lang, the Young Fresh Fellows, 54/40, Grapes of Wrath—all the best in new and roots music.

Edited and designed by many of the same writers that bring you **Backstreets**, **The Rocket** focuses on up-and-coming acts from the Northwest (which is now one of the musical hotbeds of the nation these days) and from the world. Raved about in such publications as the **Columbia Journalism Review** and **Print**, **The Rocket** also features unique features written by nationally-acclaimed writers, done in a style that best befits a rock 'n' roll magazine. Though available free in Seattle, **The Rocket** is now available by subscription to music fans nationwide. Twelve monthly issues are only \$12 in the US (\$17 for first class service and for Canadian subscribers or \$32 for overseas airmail subs, US funds only) and your satisfaction is guaranteed or your money back. Send your check or money order to **The Rocket**, 2028 Fifth Avenue, Seattle, WA 98121 and we'll start you off with the latest issue and send you a year's worth of the best indie rock magazine in the US. Because if you're going to stand up and be proud to call yourself a rocker, you'll want to subscribe to the only music magazine in the US for rockers only: **The Rocket**.



The Studio Sessions



PART THREE: I'M A ROCKER

BY SIMON GEE

Though the **Darkness** session had seemed to go on forever, for both Bruce and the band, the lengthy journey into the studio was only a warm-up for **The River** sessions which lasted for almost a year and a half and produced more new songs than any other Bruce studio venture. It also produced the greatest number of officially released tunes—as **The River** became Springsteen's longest album and his only double studio record—and the most outtakes.

The album was originally conceived by Springsteen as a single record, titled after, and based around, a new song called, "The Ties that Bind." Springsteen first recorded the tune in October of 1978 (in what we call "The Pre-River demos"), and first played it live Nov. 1, 1978. During the later part of the "Darkness" tour the song was worked on until Springsteen felt it was a powerful enough tune to name his next record after it.

How far **The Ties that Bind** actually got to being released as an album is a matter of some debate. Some mock covers with that title were roughed out early in the planning. The cover shot was to be a picture of Bruce in front of a barn, with the back cover being the shot of Bruce's face behind a screen door (a similar picture did appear in **The River** tourbook). The track listing of the record is said to have included: "The River," "Hungry Heart," "The Price You Pay," "You Can Look," "I Wanna Marry You," "Stolen Car," and "The Ties that Bind," from the eventual official release, with the addition of the outtakes "Cindy," "Roulette," "Be True," and "Loose Ends." Many feel that if released in this form this single record would have stood as Bruce's greatest accomplishment—a record with killer cuts.

For reasons never fully explained, **The Ties that Bind**, the album, was scrapped as Bruce's writing process continued. Springsteen was reportedly writing upwards of two songs a day during the peak of the sessions, bringing them in to teach the

(Continued on next page)

THE RIVER SESSIONS

Bruce Springsteen: vocals, guitar, harmonica, piano on -2; Clarence Clemons: saxes, percussion, background vocals; Steve Van Zandt: guitars, harmony and background vocals; Roy Bittan: piano, organ on -1 and -2, background vocals; Danny Federici: organ, accordion on -4; Garry Tallent: bass; Max Weinberg: drums. + Mark Volman and Howard Kaylan: background vocals on -3.

The Power Station, New York City, New York (April, 1979 to September 1980)

OFFICIAL

- BE TRUE
- CADILLAC RANCH
- CRUSH ON YOU
- DRIVE ALL NIGHT -2
- FADE AWAY
- HELD UP WITHOUT A GUN
- HUNGRY HEART -3
- I'M A ROCKER -1
- INDEPENDENCE DAY
- I WANNA MARRY YOU
- JACKSON CAGE
- OUT IN THE STREET
- POINT BLANK
- THE PRICE YOU PAY
- RAMROD
- THE RIVER
- SHERRY DARLING
- STOLEN CAR
- THE TIES THAT BIND
- TWO HEARTS
- WRECK ON THE HIGHWAY
- YOU CAN LOOK (BUT YOU BETTER NOT TOUCH)

ALTERNATES

- BE TRUE
- CADILLAC RANCH
- CRUSH ON YOU

Version One: slower than Official version. No sax solo. Ending same as Official (including 8 second intro with engineer's comments) 3:42.

• CRUSH ON YOU

Version Two: Same tempo as official. Sax solo. Fade in and out at end. Vocal on these two versions the same—but not same as Official: line 3 verse two 'little girl' not 'darling'. (tape begins at verse two) 2:32.

• DRIVE ALL NIGHT

See under the **THE DARKNESS ON THE EDGE OF TOWN SESSIONS**

• FADE AWAY

These two versions are different mixes of the Official track. Neither has the vocal 'moan' on the intro as on the Official. Both have the organ throughout the third verse, while on the Official it comes in on line 6 of that verse.

Version One: vocal on fade out not as distinct and organ solo more prominent than on version two. 4:36.

Version Two: 12 string brought up more in first two verses. Slightly slower. 5:02 (including 16 second intro with engineer's comments).

• I WANNA MARRY YOU: There are three mixes of the Official track.

They are barely distinguishable apart, except for the engineer's comments at the start of each, and the overall sound. The vocal is definitely the one used on the Official. There is a glockenspiel on all 3.

Version One: 4:01 (including 8 second spoken intro 'This is a new vocal track 8').

Version Two: 4:03 (including 6 second spoken intro 'This is 9'). Stray vocal line of 'My little girl' comes in at start of track. Only slight difference from Version One is that organ and glockenspiel are brought up on verse 3.

(Continued on next page)

The Studio Sessions



(Continued from previous page)

band early each morning, and each morning feeling he had written something superior to what they had previously recorded. This stretched on for months until everyone involved was exhausted and until Springsteen was satisfied he had the album he wanted.

But editing that album down to 12 songs became a task that even for Springsteen was monumental. Eventually, and at first reluctantly, the decision to make the record a double album was made.

Even with the space of a double album the final editing and weeding-out process was hell for Springsteen and more than a few last minute decisions were made. The cover for the record as originally pressed in the US included the rave-up "Held Up Without a Gun"—after a considerable number were printed Springsteen decided to pull the song and the covers had to be destroyed. In Holland and in Brazil, the printing process was too far along to be changed so the first pressings of the LP from both those countries did indeed list "Held Up" on the inside sleeve though it was not contained on the album.

The *River* went on to become one of the most successful double albums in history and to yield Springsteen his first real pop hit with "Hungry Heart." The single for that tune also brought us the first non LP B-side, with the release of "Held Up Without a Gun," a practice that has been followed on every single since.

Despite the fact that *The River* represented Springsteen's most Herculean studio effort, we know less about the outtakes from these sessions than we do from *Darkness* because studio security was increased. Early in the sessions a tape leaked out (rumored to have been ripped off by a janitor) and security was tightened. Material from these sessions is still leaking out and there are approximately 20 more outtake songs from these sessions that we know little or nothing about. But if they are anything like "Roulette" or "Cindy," they may be some of Springsteen's greatest material.

Part Four: Murder, Inc. . . .

(Continued from previous page)

Version Three: 4:20 (including 12 second spoken intro 'This is 22,' choruses from 16, and the bass from 22 and 23).

- **POINT BLANK:** Four different takes, all feature radically different music with alternate lyrics and a screaming guitar solo. Guitar solo and drums vary slightly over all four takes.

• RAMROD

Version One: see under **THE DARKNESS ON THE EDGE OF TOWN SESSIONS**. There are five other mixes of this alternate. The vocal and backing is the same throughout, but it is not the same as the Official. There are three different lines in the lyrics, and the Official does not fade.

Version Two: Clearer mix. 3:46.

Version Three: Bass, drums and tambourine brought up more. 3:59. (Versions Two and Three possibly same mix, but from different sources).

Version Four: Denser mix, individual instruments not as distinct. Main difference—vocal whoops on sax solo left in (only on first three lines on Versions Two and Three). 4:04.

Version Five: Vocal double-tracked. Piano not brought in until third verse. Steve's vocals bought right up on third verse. 4:37.

Version Six: Fade out only. 00:39 (including 5 second spoken intro with engineer's comments 'This is Ramrod tail with guitar effect').

- **SHERRY DARLING:** See under **THE DARKNESS SESSIONS**

- **STOLEN CAR:** -4 (often called "Son You May Kiss the Bride." 2 takes with different arrangement, alternate lyrics and extra verse).

- **YOU CAN LOOK (BUT YOU BETTER NOT TOUCH):** This alternate is a rockabilly version of the song. Was made into an acetate so was probably seriously considered for inclusion on the LP (Also three acoustic versions exist, done sort of like Hank Williams).

OUTTAKES

• CINDY

• DON'T DO IT TO ME

(alternate of **BE TRUE**) (Sounds like it should be on the "Fiddler on the Roof" soundtrack.)

• DOWN BY THE RIVER

(Ends with Bruce saying, "this song should be one verse")

• ENDLESS NIGHT

• FROM SMALL THINGS, BIG THINGS ONE DAY COME

(Demo passed on to Dave Edmunds).

• I'M GOIN' BACK

(Roaring rave-up with hot harmonica + sax, ends with a ghoulish Bruce laugh).

• I WANNA BE WHERE THE BANDS ARE

(Hook-laden pop song with a great guitar solo, back-up vocals and hand-claps.)

• LOOSE ENDS

Version One: "Mix number one—original vocal and original sax"—spoken intro, 4:11.

Version Two: Slight lyric changes and faster than Version One, 3:44.

• MARY LOU

(alternate of **Be True**. Same drum ending Max used on "Don't Look Back" and "Rendezvous")

• RESTLESS NIGHTS

• RICKIE (WANTS A MAN OF HER OWN)

• ROULETTE

Version One: 3:32.

Version Two: Vocal and pace is much slower. Different guitar.

Version Three: Same vocal but less frantic guitar solo.

Version Four: Double-tracked vocal, but incomplete. Same backing track as Version One.

• TAKE THEM AS THEY COME

(features similar count-back-in to "Born in the U.S.A.")

• HELD UP WITHOUT A GUN

In the mail

Address all correspondence to the Editor, Backstreets, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in Backstreets.

Point Blank

Dear Editor:

This letter is in response to Susan Gibby's letter (*Backstreets* #18). Everybody's got their own story, here's mine:

Two weeks before my 18th birthday, I truly believed my life was hopeless. I had dropped out of school; I was unemployed; the fighting in my house was unbearable; and I was depressed and lonely. My decision was to slit my wrists.

As I sat on my floor, in a big, dark empty house, I cried until the black eye my mother had given me was bright red. I took the pieces from a broken coffee mug I had thrown at my brother, and began to carve at my wrists. After a few minutes, the thing that dominated by life for the past few years, came to my mind . . . music. I stuck *Born to Run* into the tape deck and went back to concentrating on my wrists.

I was very light-headed, almost delirious by the time Bruce sang "Born to Run." But I

heard every word to that song and I knew I was doing the wrong thing. I managed to call a friend who found me semi-conscious, clutching the cover to *Darkness on the Edge of Town*. Needless to say, I am here to write this letter. The reason I am is because of Bruce.

While it's true that I made the decision, and I worked out my problems Bruce's words made me want to do it. My life could be better, but it has been a lot worse. Bruce Springsteen indirectly saved my life, I am forever in his debt.

Thanks Bruce, for giving me a "Reason to Believe"

Shireen Firouzan
Brooklyn, NY

Dr. Zoom

Dear Editor:

As I recall, Bruce once said when fans start screaming at him on stage, that's it, it's back to the small clubs. Well, Bruce old pal, they're screaming, and have I got a plan for you.

You can play the Roxy again. And the Fox. And the Paramount. And C.W. Post College. Maybe even the Bottom Line. Impossible, you say? Read on. Most of the knuckleheads with the bandanas have jumped on someone else's bandwagon (Bon Jovi maybe?) and those who haven't don't have a clue to the names of your earlier bands. If clubs listed headliner (or even support) bands such as Dr. Zoom and the Sonic Boom, without promotion and little

advance warning, most people wouldn't think twice. But we'd know.

I think that's fair. Whaddaya say, Bruce? Think about it. The Roxy. You can go home again. C'mon, we won't scream. Promise.

Tarik M. Trad
Montclair, CA

Wedding Bells

Dear Editor:

After seeing the "Bride and Groomscene" wedding invitation in your Summer 1986 issue, I thought you might be interested in my pre-wedding Bruce story.

A few weeks before my wedding, my fiance wrote to a popular DJ in Toronto. Every weekday morning he does a "Call of the Day" where he phones some unsuspecting victim and poses as someone else to embarrass them or put them on the spot. My fiance wrote and asked the DJ to phone me, posing as a CBS executive and tell me that Bruce was coming to our wedding (we had sent him an invitation) but not on the day we had it planned. I guess she had wanted to test my devotion to her, compared to my devotion to Bruce.

As it turned out I didn't get the call, and I only heard about it later. I don't know if I would have believed it but, yes, I would have changed the date in order to meet Bruce (though don't tell my wife that).

Ed Holton
Weston, Canada

Man at the top

Editor:

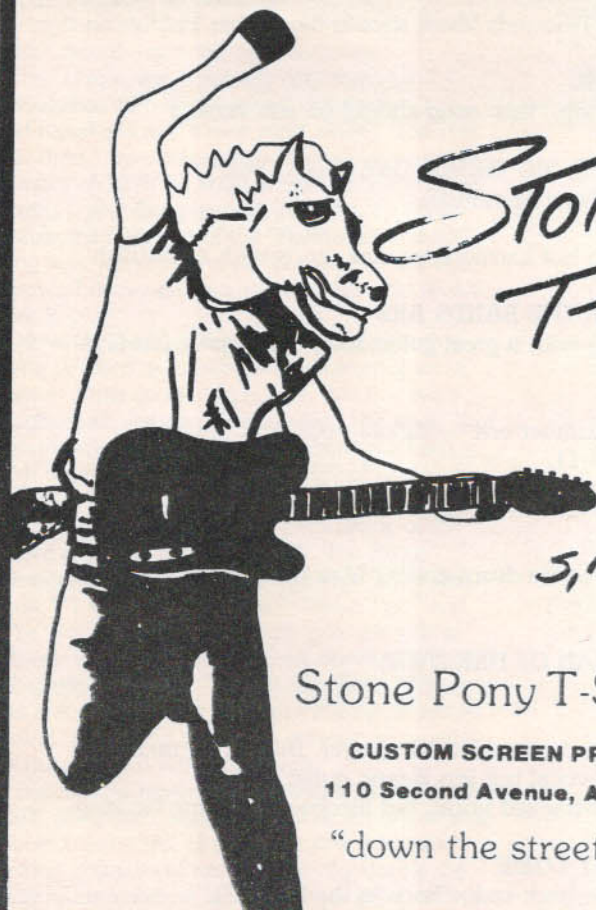
I heard about the article in *USA Today* about voting for either Elvis or Springsteen. I didn't vote. I didn't want Bruce to win. I was afraid of what the media would do with that. But there was more to it than that, much more—it has to do with the stupidity of the whole thing.

Rock 'n' roll is not a contest; it's a brethren. There is no one true "king" of rock 'n' roll. The brethren are all pieces of the whole, disciples carrying on the legacy.

Chuck Berry, Little Richard, Buddy Holly, Elvis and others, were the founders of rock. Can you ask which is more important, the foundation blocks or the support beams? Take either and the structure will collapse. From Buddy and Elvis we got rock's foundation; the uninhibited passion of the music. These people sculptured rock with their bare hands. They gave rock its soul.

Bruce is only another part of the continuing legacy, a disciple whose time is now; a carrier of the torch. Let's hope that Bruce will not allow the media to swallow him whole. Let's hope that Bruce has the values, the guts, the tenacity to hold tight the torch and not allow its light to dim. Then, someday when the torch is passed, when the crown is handed down to the next "king," we will hear the soul, the brain, the conscience . . . and the heart of rock 'n' roll in their voice.

Judi Schiller
Fifty Lakes, MN
(Continued on next page)



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(Continued from previous page)

R.E.S.P.E.C.T.

Dear Editor:

This is a one-letter response to all the letters you printed last issue—all the folks who wrote into to proclaim to love Bruce though tomorrow, if he decided to stop touring and stop releasing records, 90 percent of them would drop him and find someone else. Why? Because they are only fans of his as long as he gives them something. How about turning around and giving something to him! What I mean here is how about giving him some respect and some privacy?

I read recently where he had to call the police to get some people out of his driveway. It was 2:00 in the morning, for God's sake!

Springsteen doesn't owe any of his fans anything. And anyone who would consider making a bootleg does not respect Bruce in any way—they're only out to make a buck of him. And the same for the buyers of bootlegs—they don't care that Bruce loses all his hard-earned bucks that way.

Well, I care! I love Bruce as a human being, not an icon and I always eternally will, no matter what! So there.

**Patrea Walenkiewicz
Griffith, IN**

Reason to believe

Dear Editor:

Seen any records, books, or t-shirts with Bruce's name on them? Feel like you've "seen" his name on commercials for Chevrolets, Chryslers, burgers, beer and on campaign speeches?

Well how about something different—a Silver Hawk diesel truck with refrigeration and about a 20,000 pound capacity. The truck belongs to the Daily Bread Food Bank in Toronto, Canada which Bruce gave money to when he was there on August 26 and 27, 1985. That money enabled the food bank to purchase the truck and transport more food than they ever could before.

Bruce's name is not spread across the side of the truck in red, white and blue but is printed in small black letters above the grill—"The Boss."

This use of his nickname will not sell magazines, cars or beer thereby profiting large business corporations. It is, in its way, a thank you to a man who saw a need and responded to it. Probably the only thanks Bruce would like is to know that he has moved his fans to support the Daily Bread Food Bank.

The tiny script on a medium-sized truck in a large city in Canada is one of the most selfless uses of Bruce's name that I have seen. Who is taking bets that it might please him more than having his picture on the cover of *Rolling Stone*?

(The Daily Bread Food Bank can be contacted at 500 Keele St., Unit 407, Toronto, Ontario, M6N-3C9, Canada.)

**Kim Berglund
Kingston, Canada**

On collecting

A history of Bruce boots

By DANNY MARTINS

Back in 1976 the very first Springsteen bootleg was produced by a big Bruce fan on the East coast. For an early bootleg, the pressing and packaging were no less than fantastic. It must have been manufactured in a professional record pressing plant, which is surprising as most of them wouldn't risk producing such an illegal item.

Many of the stores that openly displayed "Bruce Springsteen Live" were handed lawsuits by CBS stating that the records must be removed or else. "Live" has become one of the rarest Springsteen collectibles. The initial pressing is estimated to be only around a thousand copies and who knows how many were lost to busts or other misfortunes. Prices as high as \$200 have been paid for a single copy.

"Live" was followed up by several releases on the Hoffman Avenue Records label. These records were also obviously produced by fans since a certain amount of care was put into choosing the material and notes were written on the backs thanking fans for submitting the tapes used in making them. Two of the best Hoffman Avenue Releases were "The Jersey Devil" and "Ain't Nobody Here From Billboard Tonight." "Jersey Devil" contained various material from 1973-75 and "Ain't Nobody Here..." contained the fantastic 1975 Roxy show. The Hoffman Avenue records were usually well pressed, although not professionally, and usually only contained a photocopied insert as a cover.

One of the alleged members of the Hoffman Avenue gang was Andrea Waters, more commonly known as Vicky Vinyl. Although no one was ever busted during the Hoffman Avenue years, things soon changed. The years 1979-80 saw some of the best bootlegs of Bruce released including "Fire on the Fingertips," "Live in the Promised Land," "E Ticket" and "Piece De Resistance." The quality and packaging of these boots were much more professional than the Hoffman Avenue records. With Bruce's rising popularity and a new concern about bootlegging, CBS launched an investigation to see who was responsible for the production of these albums. It was not long before Vickie Vinyl, (who scratched "Bruce, I want your billboard" and "You can't catch me" into the pressing of "Ain't Nobody Here From Billboard Tonight"), was behind bars serving time for copyright infringement against CBS and Bruce Springsteen, the man she had so admired.

Since the last issue there haven't been many new boot releases. "1971 VCU Gym," a single European LP taken from a Steel Mill gig in Richmond, VA turns out to be a disappointment because of the dismal sound quality—also it's pretty limited and too expensive. On

a recent trip to New York I ran across an interesting box set of three singles, all in picture sleeves and containing a booklet with the song lyrics, titled "Shoulda Been a Single." Two of the singles contain Bruce material including the fantastic live versions of "Don't Look Back" and "Action in the Streets" from 1977 and "Gimme That Wine" sung by Clarence in 1974. It also includes Bruce doing a hilarious wine ad from a radio show in '74 plus the studio version of "I Wanna Be With You." A strange assortment but great stuff. The third single contains two fantastic unreleased Southside Johnny tunes that really shoulda been a single. Sound quality overall is pretty good and the package is really unique. Kind of pricey but I've never seen anything like it before so I had to buy it.

A few recent titles we have not covered include the European LP "Studio On," which is partially *Born in the USA* outtakes ("Cynthia," "None But the Brave," etc.), but also includes the complete outtake of "From Small Things," and the hilarious acoustic version of "Rendezvous," which Bruce gave to the Knack. Neither of these two songs appear on any other boot. The quality overall is very good, particularly on "Rendezvous," and the package is decent.

Backstreets in no manner, shape or form endorses these types of materials. Our word of advice to collectors of unauthorized materials is let the buyer beware. If you must buy this junk, stay clear of the real losers.

Contest

Our latest contest deals with your opinions about *Live 75-85*. Everyone has opinions about what songs should have been included, and, perhaps more interestingly, excluded from the set. We want you to make a choice. Pick the five songs you would have added to the set (figure the B-sides as being on the set), and the five songs you would replace to make room. Send them to us on a postcard by April 1st. We'll tabulate the results and print them next issue. Remember, only songs performed live between January 1, 1975 and December 31, 1985 are eligible—studio outtakes are not eligible. Remember you must send your picks on a postcard only. We will draw from all of the entries and the winner of that drawing gets the fabulous Japanese pressing of *Live 75-85* on CD, complete with a Japan-only booklet and lots of neat graphics, worth a fortune. Send your entries ASAP to Love 'em or Leave 'em Contest, Backstreets, PO Box 51225, Seattle, WA 98115. 🍀

Classifieds

PERSONALS

WAYNE WILLIAMS, CAN YOU HELP ME? WHERE CAN I get a schematic for a Farfisa combo compact organ like Danny plays? Jason Kirkman, 24772 Sashandre Lane, Fort Bragg, CA 95437.

BRUCE PENPALS WANTED FROM USA, CANADA, Europe, Australia, New Zealand. Valentina Furlan, Via Gramsci, 32/9, 30035 Mirano (Venezia), Italy.

PENPALS WANTED. PLEASE WRITE TO SUE TOROK, 53 Cambden Park Pde, Ferntree Gully 3156, Melbourne, Victoria, Australia.

LOOKING FOR DETROIT, CLEVELAND AND WORLDWIDE Bruce Buddies! Please write: Patti Cheney, 10144 Borgman, Huntington Woods, MI 48070.

WANTED

LOOKING TO TRADE LIVE 75-85 US PROMO POSTERS for promo posters from other countries, especially Japan. Send list and description. Mike Manuel 6825 12th N.E. Seattle, WA 98115.

HIGH QUALITY BRUCE AUDIO/VIDEO TO TRADE. LET'S exchange lists. TV, 1517 14th St, Santa Monica, CA 90404.

BRUCE LIVE AUDIO TAPES TO TRADE. OVER 200 shows. Send for list. Bruce Costa, 3837 Waimea Lane, Modesto, CA 95355.

BRUCE TAPES FOR TRADE. 1970-86 SHOWS AND outtakes. Scott Robinson, 11000 W. 65th Way, Arvado, CO 80004.

BRUCE TAPES TO TRADE. REPLY GUARANTEED. ULF Ellestrom, Vindvagen 10, 24500 Staffanstorps, Sweden.

WANTED: SPRINGSTEEN AUDIO/VIDEO (VHS/BETA) tapes to trade. Send for list. J. Grosso, 302 Jody Lane, Boothwyn, PA 19061.

WANT TO TRADE. BRUCE AUDIO/VIDEO TAPES. SEND list to: Eric Rickstad, 27 Hillside Terrace, Shelburne, VT 05482.

BRUCE TAPES TO TRADE! CN BRITTIN, 1200 W. Columbia, Apt. 404E, Philadelphia, PA 19122. Your list gets mine!

WANT TO BUY BRUCE VHS LIVE VIDEOS. SEND PRICE list to Stan Fitzgerald, 14 Washburn Place, Caldwell, NJ 07006.

TRADE: WANTED "SHE'S LEAVING." I HAVE Worcester, MA 1985, Providence, RI 1985, Main Point 1975. Write: Kenny Marshall, 33 Pond, #B1101, Brookline, MA 02146.

FOR SALE

SPRINGSTEEN PHOTOS, LIVE IN JERSEY! \$1 FOR catalog and sample. Le' Castroma, PO Box 2188, Elberon, NJ 07740.

SUPER BRUCE RARITIES. 250 RECORDS, MAGAZINES ... Don't miss our huge list. Send \$1. Salvador Trepas, Tenor Massini, 89, 08028, Barcelona, Spain.

BRUCE, NILS, JOHN EDDIE + MORE. SEND SASE. CFNY, Box 911, NYC 10008. Attention: BRKBK6.

PHOTOS: 10,000 OLD/NEW STARS. BRUCE: 1972-ON. Onstage/offstage. Color. Sample \$2. SASE: Barr, Box 610, Wauna, WA 98395.

BRUCE/JOHN CAFFERTY COLLECTION. SEND SASE To: M. Dow, 8 Williams Lane, Yarkdley, PA 19067.

THE FEVER: BRUCE MONTHLY. SPRINGSTEEN NEWS- letter each month. \$10/year. PO Box 67261-B, LA, CA 90067.

SERIOUS AND LONGTIME SPRINGSTEEN COLLECTOR is forced to sell off some early gems. Perfect condition, very early rarities, all are essential stuff for any collector. Send legal sized self addressed stamped envelope for the second part of my list which is just out. Thanks a ton and keep rocking. Tracy Reed, 801 East Harrison St, #105/Rm. 635, Seattle, WA 98102.

THUNDER ROAD: THE 1ST SPRINGSTEEN MAGAZINE (1977-82). Complete sets, 1-7, \$75 each pd. Issues #4 & #5, \$10 each ppd. Issues #2 & #7, \$7 each ppd. Limited quantities available. Print runs long sold out. Make check out to Carol Viola, PO Box 171, Bogota, NJ, 07603. Allow 3-4 weeks for check handling and mail (all copies mailed flat and first class).

SPRINGSTEEN ITEMS FOR SALE—LIST OF US AND foreign 7", 12", promos, posters. Send legal size SASE to Rarities, PO Box 753, Burtonsville, MD, 20866.

Rates

CLASSIFIED RATES: RATES ARE \$1 A WORD for each word with a 10 word or \$10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per word, ten word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

PHOTOS OF BRUCE, E STREET BAND (PAST AND present), recent candids of Little Steven, Max, Beaver Brown, John Eddie, Southside, Jukes, Bon Jovi, Nils, much more. SASE for details to: Rockphotos, PO Box 232, Lavallette, NJ 08735.

BOSS PINS PINK CADILLAC PIN!



The original, the classic, the finest Pink Cadillac pin in the world, available exclusively through us. Four colors, pinstriped in gold in hard enamel. Finest materials. An essential item.

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Great new yellow '57 Chevy pin! Four colors. Probably the nicest car pin we've seen. Whitewalls, gold pinstrips and more. Soon to become a classic! The same color and shape as a famous rock star's first car!

SNEAKERS PIN!



You've seen classic sneakers like this before, now available in a hard enamel pin—guaranteed the best reproduction of these sneakers you've seen or your money back! Classic black with white, gold striping.

Backstreets THE BOSS MAGAZINE



BACKSTREETS PIN!

New Design in great hard enamel—a must for any Backstreets subscriber. Purple enamel center, gold pin-striping. Perfect size for your lapel! Reads "The Boss Magazine." Be the first on your block!

JUKEBOX PIN!

Brand new style—one of the most beautiful pins you'll ever see. This is an accurate reproduction of a Wurlitzer 1015, considered the classic model of the '50s jukebox (the one with bubbles running up the side). Pin is greatly detailed with more than four colors used, all with gold plating. A must.

All pins are \$5 each or \$16 for four. Specify pin style. All designs also available as keychains for \$6 each. Add 50 cents per order shipping in the US and Canada; \$1 overseas. We guarantee these are the finest pins in the world or your money back!

Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.

FOR SALE

**BRUCE
SPRINGSTEEN**

espiral

FOR AUCTION: THE ONLY COUNTRY TO PRINT AN official Bruce Springsteen lyric book was Spain, where a strange paperback titled "Bruce Springsteen: Canciones" was issued last year. It is an long-sized paperback, with 224 pages, and features a weird looking but nice color cover. Inside are lyrics to all official Bruce songs from the first record through to "Born in the USA." They are reproduced in both Spanish and English, and include, of course, the lyrics to the second record. Though these lyrics are indeed now available in the US Complete Songbook, this book is much easier to use since it is only lyrics and contains no music. Consider it either a reference guide or a collectible in its own right, but we think this is the sort of thing most serious Springsteen fans would love to own. We only got a handful of these though, so we're having to put them up for auction rather than sell them set sale. Your satisfaction is guaranteed and we're sure you'll like this book. Minimum bid is \$9. Send your bid before May 7th, 1987 and we'll let the highest bidders know. Send your bids to Canciones Auction, Backstreet Records, PO Box 51219, Seattle, WA 98115.

COLLECTOR'S ITEM BRUCE SPRINGSTEEN SATIN jackets. Very limited editions, Born to Run, Born in the USA, or E Street Band. High quality satin and hand-stitched with half inch high script lettering. Price is only \$54.95, US, certified check, shipping included. We'll throw in a free six-foot exclusive Bruce poster (value \$11.95) with every order. For \$20 extra we can personalize your jacket to your request. 30-day money back guarantee. Send size, check and style, to Stars on Broadway, PO Box 891 Station F, Toronto, Canada, M4Y 2N9.

SPRINGSTEEN FANS—"GREETINGS FROM ASBURY Park, NJ" is the hottest book to touch base with Bruce and Asbury Park, NJ. Autographed by the author. \$27 postage paid. Greetings Publications, PO Box 107, Asbury Park, NJ 07712.

BRUCE 1975-85 PROMO ONLY EIGHT-TRACK SAMPLER LP, US issue, \$25, Holland issue \$30. "War" plus 2, UK 12" poster sleeve \$10. War Japan 7" PS \$9. War 7" US promo PS \$5. All items mint. Please add \$2.50 postage. Overseas write first. Available from: Mod Lang, PO Box 10111, Berkely, CA 94709-0111. Phone: (415) 526-8777.

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Card number _____ Expiration date _____

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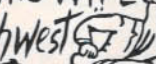



HOT

99

Spring 87

this time
last
times on list

1 1 4 B. FREDRICK SPRINGST 
2 1 1 INCIDENT ON 57th Street 
3 1 1 LIVE 1975-85! 
4 2 4 Steven Van Zandt 
5 3 4 Southside J. Lyon!
6 6 4 MURDER, INC. 
7 8 4 BACKSTREETS 
8 3 2 THE BRIDGE CONCERT 
9 1 1 college basketball
10 1 1 THE '78 TOUR
11 10 4 Roulette 
12 15 3 WOODY GUTHRIE 
13 5 4 RICHMOND VA. ★
14 1 1 CONVERSE HIGH TOPS 
15 25 3 Buddy Holly 
16 2 2 ROACH MOTELS 
17 1 3 GINDY "I TRY & TRY"
18 1 1 TAIL SWEEPERS 
19 3 2 HIGHWAY 61 REVISITED 
20 1 1 THE ROXY 
21 6 2 SEX SAFE!
22 3 4 max weinberg
23 7 4 Otis Redding
24 2 3 Lester BANGS
25 3 2 ALFRED HITCHCOCK
26 1 1 THE SUN SESSIONS 
27 8 3 N.J. TURNPIKE 
28 8 2 LABAMBA 
29 9 3 Jersey ARTISTS FOR MANKIND.
30 1 3 1970-"all THOSE YEARS"-85
31 2 3 JOHN EDDIE 
32 5 3 (X) N.Y. VIRGINS (4) (4) (4)
33 5 2 LITTLE RICHARDS GREATEST HITS!

3 4 1 Love & SEX & HOPE & DREAM
3 5 6 4 BETRUE!
3 6 5 2 BIG DUMB GOLDEN
3 7 1 PLATOON 
3 8 1 BUTCH PATRICK
eddie on the munsters
3 9 1 CHICAGO, IL. 
4 0 8 4 COOL RANCH FLAVOR
DORITOS!
4 1 1 JACK & MIKE 
4 2 3 3 French Kissing
TACOMA WA.
4 3 4 4 The DARK KNIGHT
4 4 1 The Beverly Hillbillies
4 5 4 2 Elvis D. McManus
4 6 4 3 WHIBBING, MN. 
4 7 1 LOOSE ENDS
4 8 1 Crime Story!
4 9 4 2 "The Blue Dahlia"
5 0 4 4 JOHN Coltrane 
5 1 1 MATT GROENING
5 2 1 LEVIS! 50's (BLACK)
5 3 1 JANE, HIS WIFE!
5 4 1 "North by Northwest" 
5 5 1 MICHIGAN AVENUE
5 6 9 3 Dr. ZOOM AND THE SONIC BOOM
5 7 1 VANCOUVER, B.C.
5 8 8 2 Janey don't u lose heart!
5 9 3 Mr. BUBBLE 
6 0 1 HERSHEY CHOCOLATE Milk
6 1 1 The Andy Griffith show
6 2 1 Patti SMITH 
6 3 4 3 The Rocket Magazine
6 4 1 LIBERAGE 
6 5 2 Lean Cuisine chicken L'orange

6 7 1 MOUNTAIN BIKES: 
6 8 1 WARREN ZEVON!
6 9 8 2 "PROVE IT ALL NIGHT"
7 0 1 MR. HANEY "GREEN ACRES IS
THE PLACE TO BE."
7 1 1 RUBBER STAMPS
7 2 6 3 DAVID SANCIOUS
7 3 1 World Class CHILI
7 4 1 PEEWEE'S CLUBHOUSE!
7 5 8 2 Eddie Haskell
7 6 1 Victoria's Secrets: 
7 7 1 L.A. Style MAGAZINE
7 8 1 DAVID & DAVID (La Band)
7 9 1 Sept. 23rd. 1949
8 0 1 101 DALMATIANS 
8 1 1 "PET SOUNDS" (BARK!)
8 2 1 The Seattle Supersonics
8 3 1 Hunter S. Thompson
8 4 8 3 "BAD" MEXICAN FOOD!
8 5 1 "CAPE FEAR" 
8 6 1 GODZILLA!
8 7 1 TANQUERAY 
8 8 1 SINCLAIR GASOLINE
8 9 1 HI BOB The Old BOB NEWHART SHOW 
9 0 1 RADIO DAYS 
9 1 4 3 MECHICKEN L.T.
9 2 1 THE VILLAGE VOICE!
9 3 1 ZIPPY THE PINHEAD
9 4 1 MASSAGE 
9 5 1 Pyramid Ale 
9 6 1 T.V. EVANGELISTS
9 7 1 Mr. Slate 
9 8 8 4 "MIKE" DOUGAN 
9 9 4 KRAFT MACARONI & CHEESE

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1.	4	7.	NAME
2.	5	8.	AGE
3.	6	9.	WISH

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That's what Bruce fans are saying about our Super Boss Catalogs. We publish our catalogs at least quarterly and we guarantee you that we carry the largest and best selection of Bruce Springsteen and related artist titles offered anywhere in the world! And as our customers can attest to, we offer incredibly speedy service, unmatched by other mail-order firms. We only carry authorized and official merchandise too so you can buy with the assurance that you're buying quality goods.

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NEW! NOW AVAILABLE FOR A VERY LIMITED TIME:

The SuperSub!

Rosie, our rockin' computer, needs a new mate so we can better service our subscribers and customers. To raise money for that— and to respond to numerous requests from our readers—we're starting a new SuperSub program and making it available for a limited time. We're seeking the support of a few of our subscribers to become supporting members. It's not for everybody, but for those serious fanatics who make the Boss part of their daily life, we think it's just the answer to your Boss fix.

Many of our subscribers have asked for years if they could get the magazine first-class and in protective envelopes and they have offered to pay extra for these services. Because of the way magazines are produced, these services are very expensive and take lots of raw labor to process. But as part of our SuperSub program we're offering supporting subscribers these services and more. Adding up all the services we're offering one gets more than three times the cost of service. Because of the cost of international mail, the SuperSub can only be offered in the US.

A SuperSub entitles one to:

- **First-Class Subscription to Backstreets.** All issues of Backstreets will be mailed to you first-class the instant they come off the press. They will be mailed in protective mailing envelopes and quick and speedy delivery is guaranteed (Normally no first-class subscriptions are available).
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- **Exclusive Collectors-only Staff T-shirt.** Our SuperSubs will be supporting members of the magazine and as such we've printed up an absolutely gorgeous t-shirt exclusively for them that says "Backstreets Staff, 1987." This beautiful t-shirt will not be made available to the general public and will only be given to SuperSub members.
- **Automatic Personalized Xmas Cards.** Each year we'll ship these to

show our thanks to you, along with a special "gift" each year.

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- **A free personal classified ad in each issue.** All Super Subs will be allowed one free classified (20 word limit) in each issue of Backstreets (no "for sale" ads are included in this deal—only trades, pen pals and the like). This alone is worth over \$40 a year.
- **Boss Hotline Use.** SuperSubs will get exclusive use for the first three months of our Boss Hotline. For that period only SuperSubs will get our unlisted Boss Hotline number and have this 24 hour access to all the latest breaking Boss news. This service alone will be worth its weight in gold.

The price for all these services is \$50 a year. That's a lot of money but we think the services more than make up for the cost. And if it means anything, you also will have the satisfaction of knowing you had something to do with finding Rosie a mate.

This is obviously not for everyone (of course, regular subscriptions are still available), but we think this service is tailor-made for the serious Bossaholic and will more than pay for itself in convenience and service. We can't transfer any current subscriber over to a SuperSub easily so there is no conversion but what we can do is if you sign up for SuperSub, we can turn the rest of your present normal subscription into a gift for anyone you ask (and send them a personalized card letting them know). Or you could continue to receive your regular sub until it runs out ensuring that you'll get two prized copies of every issue of Backstreets, (a few of the sold-out issues are already now worth more than the price of the SuperSub). We know this offer will appeal only to a few and only to US subscribers. We appreciate all our subscribers and all the support you've given us over the years.

To sign up for a SuperSub, send your check, money order or credit card info, along with your name, address and phone number and your t-shirt size (M, L or XL) and we'll start you off ASAP by sending your "staff" shirt, the SuperSub packet and the unlisted phone number to the Boss Hotline.

Send to SuperSubs, Backstreets Subscriber Services, PO Box 51225, Seattle, WA 98115. And say Rosie sent ya. If you're a current normal subscriber also enclose your mailing label and let us know if you'd like us to continue your present subscription or give it as a gift to someone else.

Off the wall

